सिरिरयणसेहरसूरिहिं संकलिया

सिरिसिरिवालकहा

पढमभाओ

SIRI SIRIVĀLAKAHĀ

of

Ratnas'ekharasūri.

Part I.

Edited and published
With an exhaustive Introduction, Translation and
critical, explanatory and grammatical Notes,

by

Vadilal Jivabhai Chokshi, B A (HONS.)
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Gujarat College, AHMEDABAD

with

a foreword

by

Prof. K. V. Abhyankar, M. A.



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Foreword

It gives me much delight to get this occasion of writing a short foreword to the present edition of Ratnas'ekharasūri's Sirisirivālakahā undertaken by my pupil Vadilal Jivābhai Chokshi. B. A. (Hons). I was eagerly waiting for such an occasion for a long time ever since I began teaching Ardha-Māgadhi in the Gujarat College in 1923. Mr. Chokshi has made a very appropriate selection as the book is one of the most important books in the story literature in Ardha-Māgadhi of the Jainas, and if the present edition receives a warm reception at the hands of the college-students and the general public, as it is expected to do, not only the editor will look upon his efforts as amply rewarded, but the students and scholars will get a sort of confidence and stimulus to do vigorous critical and original work in Ardha-Māgadhi which is a keen necessity of the day on account of several reasons.

The Yas'ovijayji Jaina Granthamālā, the Āgamodaya Samiti, the Ātmānanda Jaina Sabhā, the Sanātana Jaina Granthamālā, the Arhatamataprabhākara Kāryālaya and many other institutions have done and are doing an invaluable service to the spread and popularity of the Jaina Literature and Philosophy in Ardha-māgadhi and Sanskrit. The editions brought out by these institutions have generally been authorita-

tive, correct and reliable They have been, no doubt, of considerable help to scholars and students trained in the modern western methods of criticism and scholarship who by the use of these editions get their ground prepared for doing further work of exploring the vast field and doing research-work therein The number of Jaina students and scholars trained in the western method is gradually increasing and side by side with it, it is natural that the appetite for critical apparatus should also be on the increase Editions based on a critical examination of the Manuscript-material available and furnished with scholarly and critical notes and introduction are expected to quench the appetite, and it is no doubt a welcome feature that people have turned their attention now in that direction

The present volume will have, I hope, its second edition more critical and scholarly as the editor expresses it in the preface, and it will be quite justified and reasonable on my part to expect a school of critical editors opened by Mr Chokshi and his circle of friends in Ahmedabad doing a great service to the Sacred Literature of the Jainas in the modern critical way.

Gujarat College
AHMEDABAD
July 1932.

K. V. Abhyankar,
Professor of Sanskrit &
Ardha-Māgadhi.

Preface.

A word of explanation is necessary for undertaking the present edition of Ratnas'ekharasûri's Sirisirivâlakahâ. It is prescribed by the University of Bombay as a text-book in Ardha-Mâgadhi for the First Year Arts examination. The whole of the book contains 1342 stanzas in all, but in the present volume there are edited only the first 400 stanzas, which form the portion prescribed for the F. Y. A. Examination of 1933. The idea of editing this book was entertained by me at the suggestion of my revered prof. K. V. Abhyankar, under whom I passed the two most important and golden years of my college career, to whom I owe all my learning and scholarship, and who has always borne towards me fatherly love and affection by giving me invaluable help and instructions from time to time. It was under him that I learnt the most invaluable lessons of life. The most important qualities in him that attracted me most were his sincerity, fatherly affection towards his pupils, simplicity of life,

and the capacity to take infinite pains which is, as somebody has said, 'the first and the most important quality in a genius' In him I have found an ideal Professor who has always seen his welfare in the welfare of his students—a very high ideal which only few Professors can achieve. Hence it is that I take this opportunity, in this short preface, of paying my homage to my worthy *Guru* by bending down my head to him in veneration But the less said the better. Therefore, apart from this digression which can not be helped, I shall come to the subject proper

Although I entertained the idea of editing this book long ago, I was not able to commence the work soon on account of various distractions and difficulties It was however, a few months before, that I began the work in right earnest The chief aim with which I undertook the work was to enable the University students to get copies of it, there being very few copies of it (published some years ago by the Āgamodaya Samiti Surat) available in the market Another consideration which goaded me to do the work was the wide spread popularity and importance of the book in the Jaina world, and the unparalleled greatness of the subject with which it

deals. It discusses the topic of the *Navapada* by giving us in beautiful, lucid, and simple Prākrit verse, the life-story of king Shripāla and his queen Mayanasundari, which the Jainas always cherish in their hearts, especially in the days of the *Āyambila Oil Festivals*, and which has enabled the Jainas for ages to-gether to accomplish their spiritual welfare. It is the story of king Shripāla that has created a very high respect for the *Navapada* in the minds of the people; and it is the same story that has purged the hearts of many of their several impurities by exhorting them to practise the *Āyambila* penance with great fondness and delight giving up all attachment to sweetness and taste. There was a third consideration also viz. to make this book useful to persons interested in the study of Ardha-Māgadhi and the Jaina Literature.

It is with these considerations in view that the work of editing this volume has been undertaken. The text has been based mainly upon the printed text of the Āgamodaya Samiti edition, which is the most trustworthy being edited by the reverend Jaina Āchārya Shree Sāgarānandasūrishwarji who has earned for himself the title of 'Āgamoddhāraka' by his editing almost all the Āgamas of the Jainas and many

other important books which would hardly have been possible without his great learning and scholarship. On account of want of time at my disposal and various other considerations I have not been able to go through the various Manuscripts which are available at some 'Bhandāras' and 'Upāshrayas'. However, I intend to do this at a later date. But in this volume I have given an exhaustive introduction, having collected all available and useful information about the author, his works, his date, his *Gachchha*, his predecessors and his pupils e c I have traced the origin of the story literature of the Jainas and have explained the purpose etc. of the author in writing it. For the benefit of the students I have given also a brief summary of the portion prescribed from the story, and at the end of the introduction I have instituted a comparison between Sirivālakahā and Kummāputta so that the students might have a comparative study of the two books. Over and above the introduction I have given a word for word English translation of the text, and full explanatory, critical, and grammatical notes in English—which is a special feature of this book. One more special feature is the illustration of the *Siddhachakra or the Navapada*

which is given on P. 8 of the notes. In the beginning there has also been given a short foreword by Prof. K. V. Abhyankar for which I am greatly indebted to him. Here I must also express my gratefulness to Sjt. Mohanlal Dalichand Desai, B.A.LL.B. Advocate who has furnished me with some valuable information about the author, his works, and predecessors etc. My thanks are also due to Divānbahādur K.H. Dhruva who helped me in understanding the metres that are discussed at the end of the introduction.

For purposes of translation and notes there was taken at several places the help of the अवचूरि (*i. e. the commentary*) published in the Āgamodaya Samiti Edition, the name of its author being not definitely known. In his 'Upodghāta' in the Āgamodaya Samiti Edition, however, the reverend Āchārya Sāgarānandasūriji says that 'there is a belief that the अवचूरि is written by Shree Kshmākalyānaka ('श्री क्षमाकल्याणकैर्विहितेति प्रघोषः").' Some help has also been received for certain explanations and notes from some Jaina Sādhus and friends. My thanks are also due to Messrs. B. G. Parekh, S. A. Kapadia and Sarabhai Nawab who helped me in making fair copies of my original notes and trans-

lation, in examining proofs, and in procuring certain books of reference, which rendered me an invaluable help in making the book ready in time

I am also thankful to the Jaina journalist Chimanlal Nathalal Shah *alias* Shreekanta who is the manager of the Vira Sasana Printing Press which is under the patronship of the Virasamaj the well-known Jaina institution of Ahmedabad, for doing the work of printing quickly and efficiently I should also say, before closing this preface that in spite of all the care being taken there might have remained some mistakes for which the readers would, I hope, forgive the editor and correct them sympathetically In the end let me say that my labour will be fully rewarded, if the readers are enabled to understand, grasp and appreciate the story with the help of the introduction translation and notes and are inspired to cherish in their hearts great love and adoration for the Desire-yielding Tree—*Kalpataru* of the Navápada'

V J Chokshi.

July 12 1932

Introduction

The importance of the story

1. The story of Shripāla occupies a very important and prominent place in the *Story Literature* of the Jainas. It is looked upon with such great reverence and sacredness by them that it has become enshrined in the hearts of all the Jainas-young and old, from very ancient times. Its popularity and greatness can be seen from the zeal and devotion with which they read—in the days of the *Āyambila Olis*—and translate into action the useful spiritual lessons which they learn from *the Rāsa of King Shripāla* or Shripāla Charitra, composed by the great Upādhyāyas Vinayavijayaji & Yas'ovijayaji and based on our author Ratnas'ekharasūri's Sirisirivālakahā, the very text that is edited in this volume. Its greatness can also be seen from the fact that our author puts it in the mouth of the Great Sage Gautamaswāmi, the first *Ganadhara* of Lord Mahāvira, who reveals it to the well known Jaina King Shrenika who was an ardent adherent of Jainism. This is done, evidently, not only to create an atmosphere of antiquity

round the story, but to convey home to the readers the supreme greatness and importance of the topic with which it deals, implying that even such a great sage as Gutamaswami himself testified to it by emphasizing it to his devout follower king Shrenika

The topic of the Navapada

2 But what is that great topic which makes the story also so great? It is the *Navapada* the most sacred and significant expression in Jainism, which gives in brief the sum and substance of the whole of the Jaina Religion It connotes the nine most important *Padas or Dignities* in Jainism consisting of *Panchaparameshthi* (the Five High Souls)—viz the Arihanta (or the Tirthankara or the Jina), the Siddha, the Ācharya the Upadhyaya and the Sadhu—and the *Four-fold Religion* consisting of सम्यग्दर्शन, स्यगज्ञान सम्यक्चारित्र and तप i e Right Faith, Right Knowledge, Right Character and Penance (All these Nine Dignities are fully explained in notes on St 1) The *Panchaparameshthi* are regarded as the प्रवर्तकs (i e the establishers or founders), the सचालकs (i. e governers) and प्रचारकs (i e the propagators) of the various doctrines and principles of Jainism such as the Jivavichara, the Nine Tattvas, the Karma

Theory and the well-known Syādvāda of the Jainas etc. which create in the hearts of the people a love for the *Four-fold Religion* mentioned above. The Arihantas are the प्रवर्तकs, the Āchāryas are the संचालकs and the Sādhus are the प्रचारकs. Cultivating a true and firm Faith (श्रद्धा) in the Nine Dignities by understanding them properly by studying their *gunas* or qualities etc. is an indispensable thing to those who want to attain Perfection and reach Liberation. Once a firm Faith is created in them and in the words and scriptures propounded by them, the 'jiva' obtains what is known as *Bodhibija or Samyaktva* i. e. Enlightenment. It is said in the नवतत्वप्रकरण verses 51, 52 —

"जीवाइनवपयत्थे, जो जाणइ तस्स होइ सम्मत्तं ।
भावेण सद्दहंतो, अयाणमाणेऽवि सम्मत्तं ॥
सव्वाइं जिणेसरभासियाइं वयणाइं नन्नहा हुंति ।
इइ बुद्धी जस्समणे, सम्मत्तं निच्चलं तस्स ॥"

The three main classes of the 'jivas'

3. To enable and help the people of this world in obtaining this *Samyaktva or Bodhibija*, thus making it easy for them to traverse the path of spiritual welfare without any hindrance and reach Liberation was one of the most important things that the Jaina Teachers or Āchāryas of old wanted to accomplish. For achieving this purpose, they

thought it necessary to adopt different methods of imparting knowledge to different 'jivas' or souls according to their capacities of grasping and understanding things Hence they divided the souls into three main classes viz श्रद्धानुसारी or those who put complete faith in their preceptors and their preachings and always act according to their advice, (2) तर्कानुसारी or those who put faith in their preceptors and their preachings after giving a full scope to their powers of reflection and reasoning, and (3) चरितानुसारी or those who come to acquire Faith by reading stories and lives of great persons We find even to-day that all the souls of the world fall under one or the other of these three main classes

The origin of the story literature of the Jainas

4 As for the Shraddhanusaris, the Ãcharyas had no anxiety, for they always have an inborn belief in the Nine Dignities etc As for the Tarkanusaris, they (i e, the Ãcharyas) have always paid proper attention to them for whom they have composed important Sutras and various other religious books which expound the principles of fundamental truth and discuss the questions which enable the soul to understand the true nature of this

worldy life, the greatness of *Ahimsā Dharma* (non-injury to any of the six kinds of living organisms) consisting of renunciation and asceticism, the nature of Karma which binds the soul and makes it wander in this miserable wordly existence, and the way in which its complete Destruction can be brought about—thus enabling the soul to get itself completely released from the bondage of Karma and reach Final Beatitude Fully under tanding and following these principles, the Tarkanusaris are enabled to accomplish their spiritual welfare They are thus the most intelligent and b st of the 'jivas,' if a firm Faith be cultivated in them, and that is the reason why even to-day we find that the Jaina Preachers-Sadhus always give a due importance to them in the first half of their daily sermons in which they propound the principles expounded by the Āchāryas of old. Their number is, however, greatly limited the Shraddhanusaris being met with in the world in a greater number than the Tarkānusaris But the number of the Charitanusāris is still greater, because the vast majority of humanity are always guided in their actions by hearing and reading stories and lives of great persons whose examples they always follow. Bearing this

in mind and wishing to do good to the vast majority of humanity at large, the Jaina Āchāryas of old attached greater importance to them and adopted the method of writing stories and lives of great persons which they call *charitas, kathās, or kathānakas, and ākhyānas* etc. and to-day also we find that the Jaina Sādhus reserve the latter half of their sermons for telling such *stories or kathānakas* composed by the Āchāryas of old and in expounding them in order to impart religious teaching and knowledge to the common mass at large who hear the stories with great attention and interest. The voluminous *Story Literature* that the Āchāryas of old have produced is rich both in literary and didactic qualities, a special feature of which is the high emotions and sentiments with which they are laden and the infallibility of their appeal to the hearts of the readers and hearers.

The place of Sirivālakahā in the story literature of the Jainas

5. As we have said in the beginning Ratnas'ekharasūri's Sirisirivālakahā or *Akkhāyana*, as it is called by Gautamaswāmi, occupies a very important and prominent place in this *Story Literature* of the Jainas. There are, no doubt, many other

equally important *Lathas* in Jainism such as the Story of Varadatta and Gunamanjari, the Story of Abhayakumara, the Story of Ilachiputra, the Story of Kurmaputra etc, but this is in a way 'a pet story of the Jainas' It is because of the greatness of the topic with which it deals As the poet himself says, through the mouth of Gautamaswami who says to king Shrenika to whom he reveals the story, in verse 36—

"तो भणइ मुणी निसुणसु, नरवर ! अक्खाणय इम रम्म ।
सिरिसिद्धचक्कमाहप्पसुन्दर परमच्छुज्जकर ॥"

'Then the sage said —oh king ! hear this beautiful story which is *charming on account of the greatness of the Siddhchakra*, and which excites great wonder (in our hearts)" The greatness and importance of the story is also due to the literary and didactic qualities which it possesses

5 The purpose of the author in writing the story is the same as expounded before viz to convey home to the readers the greatness and importance of the *Navapada or the Siddhachara* and we

Author's purpose in writing the story

study it in the same light. The author himself reveals his purpose of writing the story in the very first verse of the book where he says:—

"अरिहाइनवपयाइं, झाइत्ता हिअयकमलमज्झंमि ।
सिरिसिद्धचक्कमाहप्पमुत्तमं किंपि जंपेमि ॥"

Having contemplated in the lotus-like heart the *Nine Dignities* such as the Arhat etc., *I shall speak a little about the most elevated greatness of the Siddhachakra (or The Circle of the Sacred Ones).*" While reading the story it also appears that the author wants to lay a greater stress on *Bhāva* or extremely pure mental condition and *Āyambila Penance.* A stress has also been laid on the effect of Karma also. Moreover, by writing this story the author wants to show the superiority of the Jaina Religion over the S'aiva and other religions, just as the Mahābhārata stories show the superiority of the Brahmanic Religion over other religions.

The greatness of the *Navapada*.

7. The greatness of the *Navapada* has been emphasized in striking words by Gautamaswāmi, the narrator of the story himself in verses 16 to 34 which are briefly summarized

on pages 30 and 40 of the notes. It is again further emphasized by the Sage Munichanda before King Shripāla and his queen Madanasundari in Sts. 190 to 194, 206 to 225 and 238 to 242. What does he say? 'He says that the propitiation of the *Siddhachakra* formed by the *Nine Dignities* is the only faultless and sinless remedy for removing all the pains, miseries and diseases of this world. It is the root-cause of all our happiness of this as well as the next world. In short, it is the *One Supreme Thing* which constitutes the very essence of the whole of the Jaina Religion. As the author says in St. 192:—

"एएहिं नवपएहिं, रहिअं अन्नं न अत्थि परमत्थं ।
एएसुच्चिअ जिणसासणस्स सव्वस्स अवयारो ॥"

Hence it is due to the power of the propitiation of the *Navapada* that many a soul were enabled to be emancipated in the past, are enabled at present and will be enabled to be so in future, and thus obtain the lordship of all the three worlds by their attaining to the position of a Tirthankara or a Siddha. The *Navapada* is thus a Desire-yielding Tree which fulfils the desires of the minds of those who propitiate it. It is said to be the very

essence of the Tenth Pûrva called *Vidyānuvāda* and it has the power, if it is well propitiated, to enable us to accomplish the eight great *Siddhis* or supernatural powers such as *Animā* (or the power of becoming as small as an atom), *Laghimā* (or the power of assuming excessive lightness at will etc) He who propitiates it with pure meditation accompanied with penance accomplishes large destruction of Karma But there is no wonder, says the poet, that by the propitiation of the *Siddhachakra* all the great *Siddhis* etc. are accomplished, because by worshipping it is obtained even Moksha or Final Beatitude Hence it is that the poet says in verse 210 —

पयं च परमतत्तं परमरहस्सं च परममंतं च ।
परमत्थं परमपयं, पन्नत्त परमपुरिसेहिं ॥"

'This (i e the *Siddhachakra* has been declared by the Tirthankaras (lit Supreme Beings) to be the *Greatest Truth (Tattva) the Greatest Secret, the Greatest Spell the Greatest Thing and the Greatest Pada*' But stop and reflect Can each and every kind of man propitiate the Siddhachakra and achieve all these things ? 'No', says the poet. Only that man can do so who is possessed of forgiveness, self-control and freedom from passions He

alone can become the worshipper of the *Sidda chakra*, while a man who is possessed of opposite qualities becomes its insultor or *Virādhaka* as he is called Hence he who wants to be a true worshipper of the *Siddhachakra*, whether a monk or a householder, should make his mind totally free from passions and should observe pure celibacy and character, because he who worships it with an impure mind, though its propitiator, instead of bringing to himself his desired object and happiness, undoubtedly brings him misfortune But if a person propitiates it with a pure mind and if any wicked person thinks of doing anything wrong to him, that wicked person instead of doing so, brings wrong to himself Hence a person wishing to do good to himself should worship the *Siddhachakra* with a pure and delightful mind, keeping pure celibacy together with practising the penance of Āyambila fasts and observing proper religious rites If he will do so with a pure mental condition, he will get all the prosperities even of gods and excellent human beings. Even formidable diseases such as indigestion, consumption, fever, fistula, gout, will never come to him and if they have come to him before he propitiated the *Siddhachakra* they

will at once be destroyed. Moreover, by worshipping the *Siddhachakra* he will suffer no misfortune such as slavery, servitude, having no art, having impaired or defective organs of sense, blindness, a degraded body, a degraded family etc In the case of a woman the misfortune of being not liked by her husband, being a poison maid, a whore, a widow, a barren woman, a woman bearing a dead child etc will never come to her In short such is the greatness of the Navapada or the Siddhachakra that by worshipping it the 'jivas' are always able to fulfil the desired objects of their minds, and there is no doubt about that

Again such is the greatness of the *Navapada*, says the poet further, that by its propitiation all the evils such as wicked planets, demons, ghosts and witches etc of those high souls who are possessed of a pure mental condition, disappear at once Moreover, by the propitiation of the *Navapada* all the dangers from water, fire, serpents, and beasts of prey, the pains from poison and calamities such as excessive rain, drought etc and diseases such as plague etc which bring death to the bipeds and quadrupeds—all these do not remain in the world Moreover, even barren women get

sons, even the children of *nindus* (i.e. women bearing dead children) become alive and play with joy, the defects of the stomach disappear and all other kinds of misfortune perish. Thus such is the elevated greatness of the *Siddhachakra or Navapada* upon which the author has based his whole story.

The author, his name, date, *Gachchha*, predecessors and pupils etc

8. As regards the author, it is a matter of great pleasure that we have not to take the special trouble of going to any external source for information about his name or date as is often the case with regard to many Sanskrit poets like Kālidāsa and others. The author himself has given us definite information about his name and date etc. in Sts. 1340, 1341 where he says:—

" सिरिवज्जसेणगणहरपट्टपहूहेमतिलयसूरीणं ।
सीसेहिं रयणसेहरसूरीहिं इमा हु संकलिया ॥
तस्सीससहेमचंदेण साहुणा विक्कमस्स वरिसम्मि ।
चउदसअट्ठावीसे लिहिया गुरुभत्तिकलियेणं ॥

From this internal evidence we come to know that the name of the author is Ratnaśekharasûri and that he flourished in the fourteenth century A. D., as it is stated that

he composed Sirivalakaha in Samvat 1428 i e 1362 A D

Moreover, Ratnasekhara here states himself as the pupil of Vajrasena and Hematilaka and as we shall see later on, it is clearly stated in the last verse of our author's गुणस्थानकक्रमारोहसवृत्ति that Ratnasekhara was the pupil of Vajrasena and a successor of Hematilaka who was the *Pattadhara* successor of Vajrasena Our author here calls himself the pupil of both Vajrasena and Hematilaka only in order to show his respect for the latter, but as a matter of fact, he was the pupil of Vajrasena and a successor of Hematilaka [The compound सरिवज्रसेणगणहरपट्टपहुहेमतिलयसूरीण is solved by the commentator of Sirivalakaha as follows — "श्री वज्रसेनगणधराणा-श्रीवज्रसेनसूरीणा पट्टस्य-प्रभव स्वामिनो ये हेमतिलकसूरयस्तेषा (शिष्यै श्रीरत्नशेखर सूरिभि)", thus making Ratnasekharasuri the pupil of Hematilakasuri But from the facts stated above, this appears to be a wrong solution The correct way of solving the compound is —श्री वज्रसेनगणधरश्च (तस्य) पट्टप्रभु-हेमतिलकश्च तेषाम् i e तयो (शिष्यै श्री रत्नशेखरसूरिभि)—and this solution is quite in keeping with the explanation given above]

From this internal evidence we also come to know that he had a pupil named Hemachandra This much is the important information that we get from our text. There are many other external sources also from which we get some more useful and more definite information

In his work गुरुगुणषट्त्रिंशिकावृत्ति, * our author Ratnas'ekharasûri gives his प्रशस्ति as under.—

श्रीमद् वृहद्गच्छपयोजहंसः।
समस्तवादीन्द्रशिरोवतंसः।
प्रतापराभूत सुरेन्द्रसूरिः।
जीयाज्जगत्यां गुरुदेवसूरिः ॥ १ ॥
तद्गच्छे स्वच्छमनाः समजनि जयशेखरो गुरुःश्रीमान्।
तत्पट्टगगनभानुः सूरिः श्रीवज्रसेनाह्वः ॥ २ ॥
तत्पट्टनायकाः श्रीहेमतिलकसूरयस्तदादेशात्।
श्रीरत्नशेखराख्यः, शिष्यो लिखति स्म विवृतिमिमाम् ॥३॥

Here the मूलपुरुष-देवसूरि i.e. वादिदेवसूरि is mentioned, and the *Gachchha* is stated to be the वृहद्गच्छ.

As for the *Brhad Gachchha* some explanation is necessary. It is a *Sakhā* or branch of the *Mūla Tapāgachchha* and takes its origin from the famous Vadi Devasûri who defeated

* His works are discussed on P. 23. of the introduction.

the Digambara disputant by name Kumudachandra in the royal council of Siddharāja Jayasinha of Gujarat in Samvat 1181 † He was the pupil of Munichandra the 40th *Pattadhara* of the *Mula Tapagachchha* He was born in Samvat 1143, took *Diksha* in 1152, became Ācharya in 1174 and died in 1226 He composed a book called Syādvadaratnakara which gave birth to चतुर्विंशतिसूरीशाखा * or बृहद्गच्छ which got its name from the big number of 24 Ācharyas that were instituted by Vadi Devasuri He also converted 35000 families to Jainism and enlightened King Ālhadana of Nagpur From all this, his great glory also, his चतुर्विंशतिसूरीशाखा came to be known as *Brhad Gachchha* Thus the author gives his *Gachchha* to be बृहद्गच्छ which later on came to be known as *Nāgapuriya or Nāgori Tapā Gachchha* The connection between these two *Gachchhas* can be understood from the following version

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† Cf Prabhavakacharitra 21 95 —

' चन्द्राष्टशिववर्षेऽत्र वैशाखे पूर्णिमादिने ।
आहूतौ वादिशालायां तौ वादिप्रतिवादिनौ ॥'

* For their names see Sjt. Mohanlal Dalichand Desai's Gujarati work "Jaina Gurjara Poets" Part II P. 757

Padmaprabhasuri, the pupil and successor of Vādi Devasūri, with the Permission of his preceptor went to the city of Nāgor in Saṁvat 1177 and practised hard and difficult penance there and having preached religion to Ālhadana, the king of that city, made him a Jaina and the king being pleased gave him the name 'Nagapuriya Tapā Shree Padmaprabhasuri' But though he was given this name by the king, no *Nāga puriya Tapā Gachchha* as such came into existence in the time of Vadi Devasuri It was later in the time of Parshvachandrasuri in the 16th century that he (i e. Parshvachandra suri) described himself to be the successor in the list of the Bṛhad Gachchha Pattavali and his Gachchha was popularly called *Payachanda Gachchha* while those Gachchhavalas give their Gachchha's name to be Nagapuriya (coming, as we have seen, from Nagpur—Nagor of Marwad) Tapā Gachchha This fact is corroborated by the following lines of Chandrakirtisuri, who belonged to the same Gachchha of Parshvachandrasuri mentioned before, which are taken from the प्रशस्ति of his commentary on Rājasekharasūri's Prākrit Chhanda Ko'sa —

"वर्षे: चतु सप्ततियुकरुद्रशते ११७४ रतीतेरय विक्रमार्कात् ।
वादीन्द्रमुख्यो गुरुदेवसूरि: सूरीश्चतुर्विंशतिमभ्यषिचत् ॥

तेषां च यो दीपकशास्त्रकर्ता पद्मप्रभः सूरिवरो बभूव ।
यदीय शाखा प्रथिता क्रमेण ख्याता क्षितौ नागपुरी तपेति ॥ "

Thus our author Ratnase'kharasûri belonged to the Bṛhad Gachchha which Gachchha later on came to be known as Nāgori Tapā Gachchha.

As regards the Guru—preceptor and other predecessors of Ratnas'ekharasûri we have already got some information from the प्रशस्तिs of his works Sirisirivālakahā and गुरुगुणषट्त्रिंशिकावृत्ति already quoted before where he describes himself as the pupil of Vajrasenasûri and he became a successor of Hematilakasûri ; who was the Pattadhara-successor of Vajrasenasûri who became Āchārya in Samvat 1354, as can be seen from the following genealogy quoted from the book 'श्रीमन्नागपुरीय तपागच्छनी पट्टावली' (published by Shree Jaina Yuvaka Mandal Office & Library, Shamala's Pole, Ahmedabad).

40. Munichandrasûri	The 40eth *Pattadhara of the Mûla Tapāgachchha Pattāvali.*
41. Vadi Devasûri	The मूलपुरुष or the first Āchārya in the *Nāgapuriya Tapāgachchha Pattavali,*

42. Padmaprabhasûri — Author of भुवनदीपक composed in Saṁvat 1221.

43. Prasannachandrasûri

44. Gunasamudrasûri

45. Jayas'ekharasûri — *Became Āchārya in Saṁvat 1301.*

46. Vajrasenasûri — Became Āchārya in Saṁvat 1354.

47. Hematilakasûri

48. Ratnas'ekharasûri

That our author Ratnas'ekharasûri, the 48th *Pattadhara* in the Nāgapuriya Tapā-Gachchha *Pattāvali* was the pupil of Vajrasenasûri, and that he became a successor of Hematilakasûri becomes much more definite from the following 3 passages taken from his own works संबोहसत्तरि (संबोधसप्तति), गुणस्थानकक्रमारोह and लघुक्षेत्रसमासस्वोपज्ञवृत्ति respectively.

(1) The last *gāthā* of संबोहसत्तरि is :—

" संवेगमणो संबोहसत्तरिं जो पढेइ भवजीओ ।
सिरिजयसेहरठाणं सो लहई नत्थि संदेहो ॥"

The name जयसेहर (जयशेखर) mentioned here, refers to जयशेखरसूरि also and one may be led to think that he (i. e. जयशेखरसूरि) was the author of संबोहसत्तरि. But one अमरकीर्तिसूरि while commenting on this *gāthā* says :—

" पक्षे स्वगुरोर्नाम सूचितं श्री जयशेखर इति । अर्थान्नागपुरीय तपागच्छाधिराज श्री जयशेखरसूरेः पट्टस्थः श्रीरत्नशेखरसूरिरिमां संबोधसप्तति चकार ॥ यदुक्तम् ।

श्रीमन्नागपुरीयाह्व तपोगणकजारुणाः ।
ज्ञानपीयूषपूर्णांगाः सूरीन्द्रा जयशेखराः ॥ १ ॥
तेषां पत्कजमधुपाः सूरयो रत्नशेखराः ।
सारं सूत्रात्समुद्धृत्य चक्रुः संबोधसप्ततिम् ॥ २ ॥

Hence जयशेखर was गुरु but in fact was प्रगुरु (गुरु's गुरु), because in the प्रशस्ति of सिरिवालकहा, गुणस्थानकक्रमारोहसवृत्ति, गुरुगुणषट्त्रिंशिका, (see p. 24) the author clearly refers to वज्रसेन as his गुरु

(2) In गुणस्थानकक्रमारोहसवृत्ति the last verse is.–

" इत्युद्धृतो गुणस्थानरत्नराशिः श्रुतार्णवात् ।
पूर्वर्षिसूक्तिनावैव रत्नशेखरसूरिभि ॥ १३५ ॥

Here रत्नशेखरसूरि's name is merely given but further particulars are given in his own commentary thereon as under —

कैरुद्धृतः ?—रत्नशेखरसूरिभि—बृहद्गच्छीयश्रीवज्रसेनसूरिशिष्यैः श्री हेमतिलकसूरिपट्टप्रतिष्ठितैः श्रीरत्नशेखरसूरिभिः स्वपरोपकाराय प्रकरणरूपतया प्रकटितइत्यर्थः ॥ १३५ ॥

Here रत्नशेखरसूरि definitely refers to himself as the pupil of वज्रसेनसूरि and a successor of हेमतिलकसूरि who was the *Pattadhara*—successor of वज्रसेनसूरि. This fact is further co-

rroborated by the following remark of Shrimad Sāgarānandsūrishvaraji in his उपोद्घात to the Āgamodaya Samiti Edition:—

"वज्रसेनसूरिपट्टपूर्वाचलप्रभाकराणां श्रीहेमतिलकसूरीणामन्तिपट्टः श्रीमन्तोरत्नशेखरसूरयः"

(3) In the मंगलाचरण of लघुक्षेत्रसमासवृत्ति the author says:—

"श्री वज्रसेनगुरवो जीयासुर्हेमतिलकगुरवश्च चिन्तामणिरिव यन्नामसंस्मृतिर्दिशति मेऽभिमतम् ।

इतिकृतदेवगुरुस्मृतिवैर्यबलादल्पबुद्धिनाऽपि मया ।

स्वकृतक्षेत्रसमासस्य लिख्यते विवरणं किंचित् ॥

Here Vajrasena and Hematilaka both are referred to and क्षेत्रसमास is his own work and the विवरण thereon is written by him.

In *152 gāthā* of क्षेत्रसमासमूल, viz. 'थोरं जयसेहरपयपइट्ठिअं पणमिऊण सुगुरुं च ।' जयशेखर who was his प्रगुरु is referred to. The last verse of the मूल is:—

"सूरीहिं जं रयणसेहरनामएहिं, अप्पत्थमेयरइअं परविखत्तथिक्खं।
संखोहिअं पयरणं सुयणे हि लोए, पावेउ तं कुसलरंगमइं पसिद्धिम्॥

wherein the author gives his name Ratnaśekhara and in the last verse of the commentary he also gives his name as the commentator as under:—

"इति कतिचिद् द्वीपोदधिविचारलेशस्य विवरणं सूरि. ।
श्री रत्नशेखराख्यः शास्त्रादुद्धृत्य लिखतिस्म ॥"

All this discussion leads us to the following final conclusion:—

Ratnase'kharasûri flourished in the 14th century and was the successor of Hematilakasûri and the pupil of Vajrasenasûri who was the pupil and successor of Jayas'ekharasûri of Bṛhad Gachchha which Gachchha later came to be known as Nāgori Tapā Gachchha, and that he i. e. रत्नशेखर had a pupil named Hemachandra who made a copy of Ratnas'ekhara's original composition of Sirivālakahā.

The life of the author.

9. Further information about the life of the author can be had from Sjt. Mohanlal Dalichand Desai's Guj. work 'Jaina Gurjara Poets" Part II. P. 759. From that we come to know that Ratnase'kharasûri was born in Saṁvat 1372 and took Dikshā (became a Jaina monk) in Saṁvat 1385 at the age of 13. He became an Āchārya in Saṁvat 1400 and the Āchārya-Pada was given to him in the city of Bilādā. He was also given the title of *Mithyāndhakāranabhomani*. He converted 1000 families to Jainism. In Saṁvat 1407, he enlightened by his preaching the Emperor Phirozshah Takhalakha who was on the throne of Delhi, soon after which he died.

10. The important information about the works of Ratnas'ekharasuri has been obtained from Sjt. Mohanlal Dalichand Desai's 'History of Jaina Literature' in Guj. Para 648. He has composed several important books as follows:—

The works of the author.

1. *Sirivālalahā* (Shripālacharitra) in Prakrit in Samvat 1428 (the first copy was made by his pupil Hemachandra).

2 *Chhandakos'a* (छन्दकोश) in Prakrit wherin several well-known Prakrit metres have been treated with their characteristics and formations and treatment of *ganas* and *mātrās* etc, (A commentary in Sanskrit on this work has been written by Chandrakirtisūri of Vikram 17th century who was a pupil in the *Succession List* of the author. (Vide Buhler's Reports 4 No. 75, and Peterson Reports 5, page 193).

3 *Gunasthānakakramāroha* (गुणस्थानक्रमारोह) with a commentary (स्वृत्तिः) in Samvat 1447 (vide Buhler Reports 8 No. 376, Velankar's Catalogue No. 1783 published by Jaina Ātmānanda Sabhā Bhāvanagar, Pandit Hiralal Hansraaj Jamnagar, and Deochand Lalbhai Pustakoddhāra Fund No. 38 of Surat)

गुणस्थानकs are the gradations or Stages leading to Salvation. They are 14 in number as treated in the Jaina Karmic Philosophy and they are dealt with in this work in Sanskrit verses with Sanskrit commentary thereon.

4 *Gurugunasat-trinsikā* (गुरुगुणषट्त्रिंशिका) which treats of 36 *gunas* of a गुरु in Prakrit *gāthās*, on which the author has written his commentary. This work is published by the Jaina Ātmānand Sabhā No. 37.

5 *Sambohasatiari* (संबोहसत्तरि i. e. संबोधसत्तति) which is a collection of 70 *gathās* or verses in Prakrit which with the commentary of गुणविनय is published by the Jaina Ātmānand Sabha No. 53.

6 *Laghukshetrasamasa with Svopagnavivarana* (लघुक्षेत्रसमास-स्वोपज्ञविवरणसहित) treats in short the cosmology according to the Jainas based on Malayagiri's commentary. (Published by the Jaina Ātmānanda Sabhā of Bhavnagar No 46, the original with Gujarati translation published in Prakaranaratnākara Part IV by Bhimsi Manek, Burin Building Pydhuni Bombay, vide Velankar's Catalogue of Royal Asiatic Society Bombay's Mss. Nos 1592 & 1593, Buhler's Report 2 No. 402

7. *Siddhachakrayantroddhāra* (सिद्धचक्रयंत्रोद्धार) which is unpublished and is in a Ms. form in the *Pustakbhandār* of Chuniji, Benares. This, it appears, relates to the यंत्र in respect of the सिद्धचक्र dealt with in Sirivālakahā.

Two Ratnas'ekharasuris

11. Before closing this topic of the author and his works etc. one more important point remains to be made clear. There have been two Ratnas'ekharasūris—one our author about whom we have already discussed everything, and one the 52nd *Pattadhara* in the *Mûla Tapā-gachchha Pattāvali*, who flourished in the 16th century, who was the successor and pupil of Munisundarasūri the 51st Pattadhara in the *Mûla Tapāgachchha Pattāvali*, who possessed the title of *Bālasaraswati*, who lived as an Āchārya from Saṁvat 1502 to 1517 and who was also the author of several works such as श्राद्धप्रतिक्रमणवृत्ति (Saṁvat 1496) श्राद्धविधिसवृत्ति (Saṁvat 1506) आचारप्रदीप (Saṁvat 1516 लघुक्षेत्रसमास etc. It should be remembered that *our author Ratnas'ekharasūri, who was a pupil of Vajrasenasūri of Nagori Tapāgachchha and who flourished in the 14th century, is quite different from this second Ratnas'ekharasūri who*

was a pupil of Munisundarasûri of the Mûla Tapagachchha and who flourished in the 16th century.

12. So far as is known to the editor, nobody has been able to trace the story of Shripāla to any other original source and in point of time Ratnasekharasuri's Sirivālakahā is the earliest story about Shripāla If that is true, our author can be said to be the first originator of the story. This inference is supported by the author's description of the *Siddhachakrayantroddhār*, by giving which he saved the Siddhachakrayantra from oblivion. Therefore, most probably Ratnasekharasûri's Sirivālakahā is the first and earliest composition on the life and history of King Shripāla, and it has become the direct or indirect source of so many Sanskrit and Gujarati works which are composed even upto the 19th century.

Our author the first originator of the story

13. The following are the Sanskrit compositions of the story of Shripāla.

Sanskrit compositions

(1)Satyarāja Gani the pupil of Gunasamudrasûri the pupil of Gunasāgarasûri of *Purnimā gachchha* composed Shripalacharitra in Sanskrit

from Prakrit Sirivālakahā in Saṁvat 1514 (Manuscript in Kaira *Bhandār*).

(2) Dharmasundarsûri *alias* Siddhasûri wrote श्रीपालनाटकगतरसवर्तीवर्णन in Saṁvat 1531. This betokens that there was a *Shripālanataka*.

(3) Labdhisāgarasûri of *Vṛdhhatapāgachchha* composed Shripālakathā in Sanskrit in Saṁvat 1557. (*Refer to page 741 of the* Jaina Gurjara Poets Part II *No.* 57 लब्धिसागर.)

(4) Gnānavimalasûri of Tapāgachchha composed Shripālacharitra on the basis of Gujarati Shripālarāsa composed by the Upādhyāyas Vinayavijayaji & Yas'ovijayaji in Saṁvat 1738.

(5) Kshamākalyāna of *Kharatargachchha* wrote Shripālacharitra-vyakhyā in Saṁvat 1869 which may be the commentary added to Prakrit Sirivālakahā of Ratnas'ekhara as published by Devachand Lalbhai Pustakoddhrāa Fund No. 66.

(6) *Apabhrans'a Composition*: Sinhasena *alias* Raidhu composed Shripālacharitra in Apabhrans'a in Vikrama 16th century.

Gujarati Compositions

14. The following are the Gujarati compositions of the story. There are a number of them a detailed list whereof has been gathered from Sjt. Mohanlal Dalichand Desai's 'Jaina Gurjara Poets,' Part I & II.

Part I. P. 58. (1) Gnānasāgara composed Siddhachakrarāsa-Shripālrāsa in Saṁvat 1531.

Part I. P. 101. (2) Labdhisāgara has composed Shripālarāsa in Saṁvat 1557, but it is incorrect. In fact he has written Shripālakathā in Sanskrit in Saṁvat 1557 as already stated.

(3) In Saṁvat 1651 Vādichandra (a Digambara) has written Shripālākyānakathā in imitation of the S'wetāmbara *kathā*.

Part II	P. 17	(4) Vinayavijayaji & Yas'ovijayaji	composed	Shripālarāsa‡	in Saṁvat	1738
Part II	P. 73	(5) Gnānasāgara	,,	,,	,,*	1726
,,	,, 86	(6) Jinaharṣa	,,	,,	,,	1740
,,	,, 88	(7) ,,	,,	,, (shorter)	,,	1742
,,	,, 128	(8) Mānavijaya	,,	,,	,,	1702
,,	,, 192	(9) Meruvijya	,,	,,	,,	1722
,,	,, 251	(10) Lakshmivijaya	,,	Mayanasundari rāsa	,,	1727
,,	255	(11) Udayavijaya	,,	Shripālarāsa	,,	1728

‡ Based upon our author's Sirivālakahā.

* ,, ,, . ,, stand for composed, Shripālarāsa and in Saṁvat, respectively.

„ „294(12) Mānikyasāgara „ „ „ 1732
or
his pupil Gnānasāgara

„ „359 (13) Harakhachanda Sādhu „ Shripālacharitra „ 1740

„ „567(14) Jinavijaya „ Shripālacharitrarāsa „ 1791

Over and above this there are three more Gujarati compositions in Vikram 19th century.

(15) Lalchandra of *Kharatarагachchha* composed Shripālarāsa in Samvat 1837 at Ajimganja.

Rupamuni of *Lonkāgachchha* composed Shripālachopai in Samvat 1856 at Ajimganja.

(17) Udayasoma of *Laghutapāgachchha* composed Shripālarāsa in Samvat 1898.

15. The brief outlines of the story of King Shripāla, as given by our author Ratnas'ekharasûri, are as follows.

The story

In the country named Magadha where originated the Tirtha of Lord Mahāvira, there was a city named Rājagṛha where ruled the well-known Jaina King Shrenika. He had a chief queen named Nandā who had an excellent son named Abhayakumāra. He had also a second wife named Chillanā who had the eldest son named Asogachachanda (i. e. Kūnika) and

other two sons named Halla and Vihalla He had many other queens such as Dharni etc and many other clever sons

Once upon a time Lord Mahavira, who was moving upon the surface of the earth on on his religious journeys, arrived at a city, situated in the vicinity of Rajagrha For the spiritual benefit of the people of Rajagrha he sent the sage Gautama his first *Ganadhara*, to that city (i e to Rajagrha) Having heard of Gautama's arrival, all the people of Rajagrha, including the king, forthwith came to the garden with all their grandeur, and having bowed down to him they took their proper seats

Then the Reverend Sage Gautama, in a voice as profound as the sea preached to them the nature of true religion and the greatness of the meditation on the *Siddhachakra* formed by the Nine Dignities or Navapada worshipping which, he said, a man obtains real happiness like King Shripāla

After this brief introduction, the poet comes to his story proper King Shrenika asks Gautamswami as to who was this King Shripala and how did he obtain real happiness, by

adoring the *Siddhachakra*; and Gautamswāmi, therefore, narrates to him the story of King Shripāla in the following manner.

In the famous country of Mālvā there was an excellent city named Ujjaini where ruled King Prajāpāla. He had two very beautiful clever queens named Sohaggasundari and Ruppasundari *respectively*. Sohaggasundari was born in the family of the worshippers of S'iva and hence she was a heretic. Ruppasundari, on the other hand, was the daughter of a Shrāvaka and hence she was a believer (in the Jaina Faith). They were of the same age and possessed of the same grace and beauty; and eventhough they were co-wives, they were generally attached to one another. But once when they were thinking over the nature of religion existing in their individual minds, there was a great disagreement between them even as great as the difference between nectar and poison. In the meanwhile, both of them, enjoying with the best of kings various kinds of amorous sports, became pregnant in a short time and at the proper time daughters were born to both of them and they were given the names Surasundari and Mayanasundari respectively. Then when it was time for their study

they were entrusted by the king to the two preceptors Sivabhuti and Subuddhi who were proficient in the S'aiva and the Jaina doctrines respectively. Surasundari learnt various sciences and arts. But 'as is the preceptor, so is the pupil'. Hence as her preceptor was a heretic she also turned out to be so and became puffed up with pride. Mayanasundari also learnt all the arts and sciences, and she was so trained by her preceptor who was proficient in the Jaina Doctrine, that she also became well-versed in it and came to acquire the virtues of pure discrimination, decorum etc. blessed with the gift of religion. As her teacher was possessed of intellect, tranquility, and self-restraint, she also came to acquire those virtues.

Gradually both, Surasundari and Mayanasundari attained to youth. Surasundari was, then, asked by her father to choose her own husband and selected Aridamana the son of Damitari, the King of Ujjaini. Mayanasundari was also asked to choose her own husband. But she who had acquired pure discrimination by her study of the essence of the thoughts and the words of the Jina, and who was

possessed of the virtue of modesty did not speak, and, therefore, being asked again by the king she, having smiled a little, said "Oh father! is it proper that you, who are endowed with discrimination, ask me this question? (It is not proper,) because noble born girls do not say such things as 'let this be my husband' But to them, he who is given to them by their parents, is indeed! welcome Still, however, here in the question of giving a husband or wife, even parents are merely an instrumental or apparent cause and not an efficient one, because generally the union between souls as husband and wife is already decided by our actions of previous births Whatever *karma*, good or bad, is accumulated by a *jiva* at a particular time, that karma of his comes into effect at another particular time as if tied down with a string That daughter who is possessed of many merits, eventhough given in a low family, becomes happy, and that daughter who is devoid of merits, eventhough given in a noble family, becomes miserable' The king was greatly dis pleased at this and told that it was due to his favour that she was enjoying beautiful dress and ornaments etc and how was it that she dared to say like that Mayana retorted that

she was born in his house on account of the *merit of good deeds practised* by her in her previous birth and hence it was that she was experiencing all those pleasures From that day the king became her greatest enemy be cause she believed that anything, good or bad, was done to her by her karma and did not believe that anything was done by the king—her father who, he thought, was thus belittled by her She was, therefore, married to a prince of the lepers, and Mayanā with a delightful mind, while going with Umbara, that prince of the lepers, was not at all dejected at heart. But as good luck would have it, this Umbara was none else, but prince Shripala, the son of king Sinharatha and his wife Kamalaprabha who, after the death of her husband deserted his kingdom with her two years' child Shripāla, on account of the fear of Ajiyasena her husband's brother, who later on usurped his brother's kingdom, and in the favourable company of a multitude of lepers, went to Ujjaini and passed her days there bringing her son up to youth by means of the wealth obtained by selling her ornaments But unfortunately her son was at this time attacked with the disease of leprosy, and therefore she having entrusted her son to

some neighbour went to the city of Kosambi for getting the medicine of the disease of her son from a physician there who, as somebody told her, was well-versed in curing all the eighteen varieties of the disease of leprosy, and having learnt there that he had gone on a pilgrimage, she waited for him there in Kosambi for a few days. In the meanwhile she came to know from a Jaina ascetic there (who was possessed of '*avadhi*' knowledge) that her son was taken by that multitude of the lepers and was made their king. And that now he had become the husband of Mayanasundari, the daughter of the king of Mālavā. He also further told her that his disease was also now completely cured on account of the power of propitiation of the Navapada the greatness of which they came to know from a Jaina Muni named Munichanda, who knew very well Mayanā who was greatly devoted to the feet of the Jina and who told him all her account. The sage also, in order to remove the pain of Mayanā and to cure the disease of her husband, showed them the *Anavadya*—the faultless (i. e. sinless) remedy of propitiating the *Siddhachakra*. They carried out the words of the sage, and to the wonder of all Shripāla regained his original

beauty and form. Rupasundari, her brother Punnapāla, Kamalaprabhā, king Prajāplāa and all came to know this and there was a great praise about Mayanā that she was a great *Satee*. Prajāpāla, Mayanā's father, repented for the mistake that he had committed and took his daughter Manyanasundari and his son-in-law Shripāla to his palace with great celebrations, honoured them by giving them much wealth etc and Shripāla with his wife and mother Kamalaprabhā, stayed there in his kingdom enjoying all kinds of pleasures and happiness.

Now in the meanwhile it so happened that on a certain day, while the prince Shripāla with his retinue was moving in the city of Ujjaini like a prince of gods, a certain villager asked a citizen who that prince was and the latter replied that he was the son-in-law of the king (Prajāpāla). Hearing this prince Shripāla was greatly dejected at heart because he did not like that he should be known by the name of his father-in-law because it is said in the *Nitiśastra* that those persons are the best who become famous by their own merits; those who become famous by the name of their father are of the middle type; those who become famous by the name of their mother are low

and those who become famous by the name of their father-in-law are the lowest of all'. He, therefore, returned home with a pale face, his mother asked him the reason of his dejection, he explained the same to her and having persuaded his wife and his mother he decided to go to foreign countries in order to earn wealth and strength for regaining the kingdom of his father Sinharaha. He started at an auspicious moment, wandered at various places and after some time came to a forest where underneath a beautiful Champaka tree he saw a certain *Sādhaka* and helped him in accomplishing the *Vidyā* given to him by his preceptor. In return that *Sādhaka* gave him two medicinal herbs *Jalatārini*, *and Paras'athhanwārini*-one which enabled a man to go safely through water, and one which enabled a man to evade the weapons of the enemy respectively. Then the *Sādhaka* took him to the declivity of a mountain where he helped certain mineralogists in accomplishing the gold-producing liquid. They thanked him much and offered him gold, and though he was indifferent to the taking of it, they tied some of it to the skirt of his garment. Then the prince moving through various places gradually came to the city of Broach where

he bought clothes, ornaments and weapons etc. by selling that gold.

Now in the city of Kosambi there lived a very rich merchant named Dhavala who had come to the city of Broach accompanied by merchants and even though he made a very big profit there he was intent upon going to a distant shore on account of the covetousness of wealth, and therefore, for that purpose he made ready 400 ships. Then in an auspicious moment Dhavala embarked on those ships but they did dot move in spite of the sailors' trying to do so. Then Dhavala got down, went into the city and asked a *sikottari* (a female evil spirit) the reason of the ships' not moving and he was told that they were stopped by a god and would move only if a man possessed of thirty two auspicious marks on the body were given in oblation to that god. Dhavala having satisfied the king of Broach with presents etc. took permission from him for catching hold of such a man. The king allowed him to do so on a condition that such a man must be a foreigner and must be helpless (i. e. without a guardian etc). Obtaining this permisson from the king Dhavala ordered his men to find out such a man, who after a

great search succeeded in finding out Shrīpāla to be exactly such a man as they required. Dhavala again obtained the permission of the king and sent his soldiers to capture him. They tried to do so but on hearing the roaring noise prduced by the prince, they ran away. The army sent by the king, being impelled by Dhavala, was also defeated by the prince in no time. Here ends the portion edited in this volume

Form, style and author of Sirivālakahā compared with those of Kummāputta.

16. The form and style of the story are like those of epic poetry and remind us of Mahābhārata and such other stories. Its diction is simple, lucid and easy to grasp, and adds to the beauty of the story. The author has woven his story in such a beautiful and charming manner that the interest of the reader is sustained throughout from beginning upto the end. The language that he has used in composing most of his verses is simple and reminds us of the verses of Anantahansa's Kummāputta. However, the excellent literary and didactic qualities which Ratnas'ekhara's Sirivālakahā possesses are not to be met with in Kummāputta. Though the verses are simple and easy

in both, yet the richness of imagination, thought and expression which are found in Sirivālakahā are rarely to be seen in Kummāputta. Again Sirivālakahā is rich both in *quality and quantity*, whereas it is not so in the case of Kummāputta which lacks, more or less, in both. Moreover, the author of Kummāputta does not appear to be so great a scholar and a voluminous writer as the author of Sirivālakahā. In originality also Ratnas'ekhara far more surpasses Anantahansa, for so far as it is known upto now Sirivālakahā appears to be the original composition of *Ratnas'ekhara*, whereas Anantahansa has borrowed his story from S'ubhavardhana's version of Kummāputta which is a commentary in Sanskrit on the original source *Ṛṣimandala* of Dharmaghosa (St. 125). A comparison of other works composed by both also leads us to the same conclusion that the author of Sirivālakahā is far more original, voluminous and scholarly than the author of Kummāputta.

The literary and special features of Sirivalakhā which are absent in Kummāputta

17. The scholarship and learning of Ratnas'ekharasūri are also seen from the various literary and special features that are found in Sirivālakahā itself. They are as follows.

(1) In it the author has made a very happy and successful use of various *Alankāras* or figures of speech such as व्यतिरेक (St. 32), उत्प्रेक्षा (Sts. 38 to 40), अतिशयोक्ति (Sts. 42, 43), श्लेष (Sts 38, 44, 178), अर्थान्तरन्यास (St. 77), रूपक (St 103), व्याजस्तुति (Sts. 115, 116) etc * In Kummāputta we hardly meet with such *Alankāra*. and such a happy and successful use of them

(2) The author has also made a happy use of a number of Desi words which occur here and there in the text In Kummāputta also we do meet with some Desi words but not in such a great number.

(3) Another feature of Sirivālakahā is the use of various technical terms such as चउबुद्धि, पचविह अभिगमणं, पंचविहं पमायं, अट्ठारसदोस, पनरसभेये सिद्ध, सिद्धानंतचउक्क, कम्मभूमि, दुवालसंगधरं, तवोकम्मं, कुंटलविंटलाइं, पमासत्ता, दुविहोनओ, कालत्तयं, गइचउक्कं, पचेव अत्थिकाया, दव्वछक्कं, अट्ठेव कम्माइं, नव-तत्ताइं, दसविहो धम्मो, मूलुत्तरपयडीओ, कम्मठिइं, कम्म-विभागं, बंध, उदय, उदीरणा, सत्ता, अट्ठमहासिद्धि, ईईओ, अट्ठारसजाई कुट्ठस्स, ससिचारपाण, etc. which show

* All these *Alankāras* are fully explained in the notes on Sts wherein they occur.

the great learning and scholarship of the author, and his mastery over the Jaina Philosophy. *

(4) A fourth feature is the introduction of the sermons through the mouth of Gautamswāmi, Munichanda and other sages which feature is found in Kummāputta also with equal success and effect.

(5) The fifth feature is the use of difficult stanzas at random in the text, which contain the descriptions of countries and cities, the description of the marriage ceremony of Surasundari, the prayer-song to Lord Ṛṣbha by Mayanasundari, etc. In Kummāputta we get one or two such descriptions but they are not so remarkable.

(6) The sixth more important and highly creditable feature is the description of the *Recitation Rite* of the *Siddhachakrayantra* (Sts. 196 to 206), which, as the author says, has been extracted from the *Tenth Pūrṇa* called *Vidyānurāda*, and thus saved from oblivion.§

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* These various terms require fairly long explanations and they are given in the notes on the Sts. wherein they occur.

§ For further details on the Siddhachakrayantra and its Recitation Rite refer to the notes on Sts. 196 to 206.

(7) The seventh feature is the Apabhrans'a verses (Sts. 73, 76, etc.) which contain the solution of the riddle which the two princesses Surasundari and Mayanasundari were asked by their father King Prajāpāla to solve, and so on. In Kummāputta also two such Apabhrans'a verses are used which give the description of the birth festival of Kummāputta. But in this respect also, the verses used in the former appear to be of a superior quality than those used in the latter from a literary point of view because in the former the dialect is the pure Apabhrans'a dialect whereas in the latter though the stanzas appear to be written in Apabhrans'a they resemble old Gujarati, as Diwānbahādura K. H. Dhruva also holds.

(8) The eighth feature is the frequent use of grammatical forms like पियमाउच्छिवस which is explained in notes on St. 20 and the mastery of the author over various grammatical peculiarities.

(9) The ninth feature is the use of certain pure Sanskrit words and phrases, which we term *Sanskritism.* Throughout the whole text it appears that the writer of this Prakrit book

has also got a mastery over Sanskrit and is well acquainted with the relation between Sanskrit and Prakrit Dialects.

(10) The tenth féature is the use of various सुभाषितs or good sayings which are collected and given at the end of this edition.

(11) The eleventh and the last feature is the metre that is used in the text. The general metre running through the whole text is the same as that which is used in Kummāputta also viz. the आर्या metre which consists of 30 and 27, *Mātrās* or syllabic instants in the first two and the last two *Pādas* respectively, there being 4 *Pādas* in all. (For a further detailed explanation on आर्या metre refer to वृत्तरत्नाकर). In addition to this Ratnas'ekhara has made use of some other metres also e. g. the पादाकुल metre which is used in the description of the marriage ceremony of Surasundarī. It consists of 4 *Pādas* each *Pāda* containing 16 syllabic instants, the last letter of each, which is a determinant, being always necessarily long, and there being *stress* (भार) on the 1st, 5th, 9th and 13th syllabic instants. In Guj. this पादाकुल metre is more popularly, known as 'ચોપઇ.' Besides, there is also used in the prayer-song to
Lord Ṛsabha by Mayanasundari the [illegible] metre w

Lord Ṛṣabha by Mayanasundarī the पज्झडिआ metre which is often met with in Prakrit Literature. It consists of 4 *Pādas*, each *Pāda* containing 16 syllabic instants, there being *stress* on the 3rd, 6th, 11th and 14th syllabic instants. These are very good singable metres and can be appreciated by those who know the science of music.

Superiority of Sirivālakahā over Kummāputta

18. From all this our discussion it appears that in literary qualities Kummāputta is quite meagre and inferior when compared to Sirivālakahā. In didactic qualities, also, Sirivālakahā surpasses Kummāputta because the appeal made by the former is far more greater than that made by the latter. No doubt, Kummāputta has succeeded in laying stress on *Bhāva* or the extremely pure mental condition which is also emphasized in Sirivalakahā. But in the latter, *Bhāva* is not the main thing that the author wants to emphasize, but it is the greatness and importance of the *Navapada* in emphasizing which he has achieved a far greater success than Anantahansa has done in emphasizing *Bhāva*. Thus in conclusion we can say that Ratnaśekhara's Sirivālakahā

far surpasses Anantahansa's Kummāputta both in literary and didactic qualities, and this is but quite natural because the author of the former far surpasses the author of the latter

19. Here ends the introduction and the edition

A good wish

is now ready to be put in the hands of the public. But before doing so, the editor would like to wish, after Ratnas'ekharasûri, that as long as the sea and the mountain Meru are upon this world and as long as the sun and the moon shine in heaven let this story as well as its readers prosper.

Nagajibhuder's Pole
Mandvi's Pole,
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सिरिसिरिवालकहा ।

पढमभाओ

गाहा १—५००

॥ ॐ अर्हम् नमः ॥

॥ सिरिसिरिवालकहा ॥

अरिहाइनवपयाइं, झाइत्ता हिअयकमलमज्झंमि ।
सिरिसिद्धचक्कमाहप्पमुत्तमं किंपि जंपेमि ॥ १ ॥
अत्थित्थ जंबुदीवे, दाहिणभरहद्धमज्झिमे खंडे ।
बहुधणधन्नसमिद्धो, मगहादेसो जयपसिद्धो ॥ २ ॥
जत्थुप्पन्नं सिरिवीरनाहतित्थं जयंमि वित्थरियं ।
तं देसं सविसेसं, तित्थं भासंति गीयत्था ॥ ३ ॥
तत्थ य मगहादेसे, रायगिहं नाम पुरवरं अत्थि ।
वेभारविउलगिरिवरसमलंकियपरिसरपएसं ॥ ४ ॥
तत्थ य सेणियराओ, रज्जं पालेइ तिजयविक्खाओ ।
वीरजिणचलणभत्तो, विहिअज्जियतित्थयरगुत्तो ॥ ५ ॥
जस्सत्थि पढमपत्ती, नंदा नामेण जीइ वरपुत्तो ।
अभयकुमारो बहुगुणसारो चउबुद्धिभंडारो ॥ ६ ॥
चेडयनरिंदधूया, बीया जस्सत्थि चिल्लणा देवी ।
जीए असोगचंदो पुत्तो हल्लो विहल्लो अ ॥ ७ ॥
अन्नाउ अणेगाओ धारणीपमुहाउ जस्स देवीओ ।
मेहाइणो अणेगे, पुत्ता पियमाइपयभत्ता ॥ ८ ॥
सो सेणियनरनाहो, अभयकुमारेण विहियवच्छाहो ।
तिहुयणपयडपयावो, पालइ रज्जं च धम्मं च ॥ ९ ॥

॥ ॐ अर्हम् नमः ॥

॥ सिरिसिरिवालकहा ॥

अरिहाइनवपयाइं, झाइत्ता हिअयकमलमज्झंमि ।
सिरिसिद्धचक्कमाहप्पमुत्तमं किंपि जंपेमि ॥ १ ॥
अत्थित्थ जंबुदीवे, दाहिणभरहद्धमज्झिमे खंडे ।
बहुधणधन्नसमिद्धो, मगहादेसो जयपसिद्धो ॥ २ ॥
जत्थुप्पन्नं सिरिवीरनाहतित्थं जयंमि वित्थरियं ।
तं देसं सविसेसं, तित्थं भासंति गीयत्था ॥ ३ ॥
तत्थ य मगहादेसे, रायगिहं नाम पुरवरं अत्थि ।
वेभारविउलगिरिवरसमलंकियपरिसरपएसं ॥ ४ ॥
तत्थ य सेणियराओ, रज्जं पालेइ तिजयविक्खाओ ।
वीरजिणचलणभत्तो, विहिअज्जियतित्थयरगुत्तो ॥ ५ ॥
जस्सत्थि पढमपत्ती, नंदा नामेण जीइ वरपुत्तो ।
अभयकुमारो बहुगुणसारो चउबुद्धिभंडारो ॥ ६ ॥
चेडयनरिंदधूया, बीया जस्सत्थि चिल्लणा देवी ।
जीए असोगचंदो पुत्तो हल्लो विहल्लो अ ॥ ७ ॥
अन्नाउ अणेगाओ धारणीपमुहाउ जस्स देवीओ ।
मेहाइणो अणेगे, पुत्ता पियमाइपयभत्ता ॥ ८ ॥
सो सेणियनरनाहो, अभयकुमारेण विहियउच्छाहो ।
तिहुयणपयडपयावो, पालइ रज्जं च धम्मं च ॥ ९ ॥

भावोवि मणोविसओ, मणं च अइदुज्जयं निरालंबं ।
तो तस्स नियमणत्थं, कहियं सालंबणं झाणं ॥ २१ ॥
आलंबणाणि जइविहु, बहुप्पयाराणि संति सत्थेसु ।
तहविहु नवपयझाणं, सुपहाणं बिंति जगगुरुणो ॥ २२ ॥
अरिहंसिद्धायरिया, उज्झाया साहुणो अ सम्मत्तं ।
नाणं चरणं च तवो, इय पयनवगं मुणेयव्वं ॥ २३ ॥
तत्थऽरिहंतेऽट्ठारसदोसविमुक्के विसुद्धनाणमए ।
पयडियतत्ते नयसुरराए झाएह निच्चंपि ॥ २४ ॥
पनरसभेयपसिद्धे, सिद्धे घणकम्मबंधणविमुक्के ।
सिद्धाणंतचउक्के, झायह तम्मयमणा सययं ॥ २५ ॥
पंचायारपवित्ते, विसुद्धसिद्धंतदेसणुज्जुत्ते ।
परउवयारिक्कपरे, निच्चं झाएह सूरिवरे ॥ २६ ॥
गणतित्तीसु निउत्ते, सुत्तत्थज्झावणंमि उज्जुत्ते ।
सज्झाए लीणमणे, सम्मं झाएह उज्झाए ॥ २७ ॥
सव्वासु कम्मभूमिसु, विहरंते गुणगणेहि संजुत्ते ।
गुत्ते मुत्ते झायह, मुणिराए निट्ठियकसाए ॥ २८ ॥
सव्वन्नुपणीयागमपयडियतत्तत्थसद्दहणरूवं ।
दंसणरयणपईवं, निच्चं धारेह मणभवणे ॥ २९ ॥
जीवाजीवाइपयत्थसत्थतत्तावबोहरूवं च ।
नाणं सव्वगुणाणं, मूलं सिक्खेह विणएणं ॥ ३० ॥
असुहकिरियाण चाओ, सुहासु किरियासु जो य अपमाओ
तं चारित्तं उत्तमगुणजुत्तं पालह निरुत्तं ॥ ३१ ॥

एयंमि पुणो समए, सुरमहिओ वद्धमाणतित्थयरो ।
विहरंतो संपत्तो, रायगिहासन्ननयरंमि ॥ १० ॥
पेसेइ पढमसीसं, जिट्ठं गणहारिणं गुणगरिट्ठं ।
सिरिगोयमं मुर्णिदं, रायगिहलोयलाभत्थं ॥ ११ ॥
सो लद्धजिणाएसो, संपत्तो रायगिहपुरुज्जाणे ।
कइवयमुणिपरियरिओ, गोयमसामी समोसरिओ ॥१२॥
तस्सागमणं सोउं, सयलो नरनाहपमुहपुरलोओ ।
नियनियरिद्धिसमेओ, समागओ झत्ति उज्जाणे ॥१३॥
पंचविहं अभिगयणं, काउं तिपयाहिणाउ दाऊणं ।
पणमिय गोयमचलणे, उवविट्ठो उचियभूमीए ॥ १४ ॥
भयवंपि सजलजलहर-गंभीरसरेण कहिउमाढत्तो ।
धम्मसरूवं सम्मं, परोवयारिकतल्लिच्छो ॥ १५ ॥
भो भो महाणुभागा ! दुलहं लहिऊण माणुसं जम्मं ।
खित्तकुलाइपहाणं, गुरुसामग्गिं च पुण्णवसा. ॥ १६ ॥
पंचविहंपि पमायं, गुरुयावायं विवज्जिउ झत्ति ।
सद्धम्मकम्मविसए, समुज्जमो होइ कायव्वो ॥१७॥युग्मम्
सो धम्मो चउभेओ, उवइट्ठो सयलजिणवरिंदेहिं ।
दाणं सीलं च तवो, भावोऽवि अ तस्सिमे भेया ॥१८
तत्थवि भावेण विणा, दाणं नहु सिद्धिसाहणं होइ ।
सीलंपि भावविय़ल, विहलं चिय होइ लोगंमि ॥१९॥
भावं विणा तवोविहु, भवोहवित्थारकारणं चेव ।
तम्हा नियभावुचिय, सुविसुद्धो होइ कायव्वो ॥२०॥

भाओवि मणोविसओ, मणं च अइदुज्जयं निरालंबं ।
तो तस्स नियमणत्थं, कहियं सालंबणं झाणं ॥ २१ ॥
आलंबणाणि जइविहु, बहुप्पयाराणि संति सत्थेसु ।
तहविहु नवपयझाणं, सुपहाणं बिंति जगगुरुणो ॥ २२ ॥
अरिहंसिद्धायरिया, उज्झाया साहुणो अ सम्मत्तं ।
नाणं चरणं च तवो, इय पयनवगं मुणेयव्वं ॥ २३ ॥
तत्थऽरिहंतेऽट्ठारसदोसविमुक्के विसुद्धनाणमए ।
पयडियतत्ते नयसुरराए झाएह निच्चंपि ॥ २४ ॥
पनरसभेयपसिद्धे, सिद्धे घणकम्मबंधणविमुक्के ।
सिद्धाणंतचउक्के, झायह तम्मयमणा सययं ॥ २५ ॥
पंचायारपवित्ते, विसुद्धसिद्धंतदेसणुज्जुत्ते ।
परउवयारिक्कपरे, निच्चं झाएह सूरिवरे ॥ २६ ॥
गणतित्तीसु निउत्ते, सुत्तत्थज्झावणंमि उज्जुत्ते ।
सज्झाए लीणमणे, सम्मं झाएह उज्झाए ॥ २७ ॥
सव्वासु कम्मभूमिसु, विहरंते गुणगणेहिं संजुत्ते ।
गुत्ते मुत्ते झायह, मुणिराए निट्ठियकसाए ॥ २८ ॥
सव्वन्नुपणीयागमपयडियतत्तत्थसद्दहणरूवं ।
दंसणरयणपईवं, निच्चं धारेह मणभवणे ॥ २९ ॥
जीवाजीवाइपयत्थसत्थतत्तावबोहरूवं च ।
नाणं सव्वगुणाणं, मूलं सिक्खेह विणएणं ॥ ३० ॥
असुहकिरियाण चाओ, सुहासु किरियासु जो य अपमाओ
तं चारित्तं उत्तमगुणजुत्तं पालह निरुत्तं ॥ ३१ ॥

घणकम्मतमोभरहरणभाणुभूयं दुवालसंगधरं।
नवरमकसायतावं, चरेह सम्मं तवोकम्मं ॥ ३२ ॥
एयाइं नवपयाइं, जिणवरधम्मंमि सारभूयाइं।
कल्लाणकारणाइं, विहिणा आराहियव्वाइं ॥ ३३ ॥
अन्नं च–एएहिं नवपएहिं, सिद्धं सिरिसिद्धचक्कमाउत्तो।
आराहंतो संतो, सिरिसिरिपालुव्व लहइ सुहं ॥ ३४ ॥
तो पुच्छइ मगहेसो, को एसो मुणिवरिंद ! सिरिपालो ?।
कह तेण सिद्धचक्कं, आराहिय पाविय सुक्खं ? ॥ ३५ ॥
तो भणइ मुणी निसुणसु, नरवर ! अक्खाणयं इमं रम्मं।
सिरिसिद्धचक्कमाहप्पसुंदरं परमचुज्जकरं ॥ ३६ ॥
तथाहि–इत्थेव भरहखित्ते, दाहिणखंडंमि अत्थि सुपसिद्धो।
सव्वड्ढिकयपवेसो, मालवनामेण वरदेसो ॥ ३७ ॥
सो य केरिसो ?:–
पए पए जत्थ सुगुत्तिगुत्ता, जोगप्पवेसा इव संनिवेसा।
पए पए जत्थ अगंजणीया, कुडुंबमेला इव तुगसेला ॥३८
पए पए जत्थ रसाउलाओ, पणंगणाओव्व तरंगिणीओ।
पए पए जत्थ सुहंकराओ, गुणावलीओव्व वणावलीओ ॥३९
पए पए जत्थ सवाणियाणि, महापुराणीव महासराणी।
पए पए जत्थ सगोरसाणि, सुहीमुहाणीव सुगोउलाणि ॥ ४०
तत्थ य मालवदेसे, अक्कयपवेसे दुकालडमरेहिं।
अत्थि पुरी पोराणा, उज्जेणी नाम सुपहाणा ॥ ४१ ॥

सा य केरिसा ?:–

अणेगसो जत्थ पयावईओ, नरुत्तमाणं च न जत्थ संखा ।
महेसरा जत्थ गिहे गिहेसु, सचीवरा जत्थ समग्गलोया ॥
घेरं घेरं जत्थ रमंति गोरी–गणा सिरिओ अ पए पए अ ।
वणे वणे यावि अणेगरंभा, रई अ पीईविय ठाणठाणे ॥४३

तीसे पुरीई सुरवरपुरीई अहियाइ वण्णगं काउं ।
जइ निउणबुद्धिकलिओ, सक्कगुरु चेव सक्केइ ॥४४ ॥

तत्थत्थि पुहविपालो, पयपालो नामओ अ गुणओ अ ।
जस्स पयावो सोमो, भीमो विय सिट्ठदुट्ठजणे ॥ ४५ ॥

तस्सवरोहे वहुदेहसोहअवहरियगोरिगव्वेवि ।
अच्चंतं मणहरणे, निउणाओ दुन्नि देवीओ ॥ ४६ ॥

सोहग्गकइददेहा, एगा सोहग्गसुन्दरीनामा ।
वीया अ रूवसुंदरी, नामा रूवेण रइतुल्ला ॥ ४७ ॥

पढमा माहेसरकुलसंभूया तेण मिच्छदिट्ठित्ति ।
वीया सावयधूया तेणं सा सम्मदिट्ठित्ति ॥ ४८ ॥

तओ सरिसवयाओ, समसोहग्गाउ सरिसरूवाओ ।
सावत्तेवि हु पायं, परुप्परं पीतिकलियाओ ॥ ४९ ॥

नवरं ताण मणट्ठियधम्मसरूवं वियारयंताणं ।
दूरेण विसंवाओ, विसपीऊसेहिं सारिच्छो ॥ ५० ॥

तओ अ रमंतीओ, नवनवलीलाहिं नरवरेण समं ।
थोवंतरंमि समए, दोवि सगब्भाउ जायाओ ॥ ५१ ॥

समयंमि पसूयाओ, जायाओ कन्नगाउ दोहिंपि ।
नरनाहोवि सहरिसो, वद्धावणयं करावेई ॥ ५२ ॥
सोहग्गसुंदरी नंदणाइ सुरसुंदरिचि वरनामं ।
वीयाइ मयणसुंदरि, नामं च ठवेइ नरनाहो ॥ ५३ ॥
समये समप्पियाओ, तओ सिवधम्मजिणमयविऊणं ।
अज्झावयाण दुन्नि, सिवभूतिसुबुद्धिनामाणं ॥ ५४ ॥
सुरसुंदरी अ सिक्खइ, लिहियं गणियं च लक्खणं छंदं ।
कव्वमलंकारजुयं, तकं च पुराणसमिईओ ॥ ५५ ॥
सिक्खेइ भरहसत्थं, गीयं नट्टं च जोइसतिगिच्छं ।
विज्जं मंतं तंतं, हरमेहलचित्तकम्माइं ॥ ५६ ॥
अन्नाइंपि कुंडलविंटलाइं करलाघवाइकम्माइं ।
सत्थाइं सिक्खियाइं, तीइ चमुक्कारजणयाइं ॥ ५७ ॥
सा कावि कला तं किंपि, कोसलं तं च नत्थि विन्नाणं ।
जं सिक्खियं न तीए, पन्नाअभिओगजोगेणं ॥ ५८ ॥
सविसेसं गीयाइसु, निउणा वीणाविणोयलीणा सा ।
सुरसुंदरी वियड्ढा,-आया पत्ता य तारुन्नं ॥ ५९ ॥
जारिसओ होइ गुरू, तारिसओ होइ सीससुगजोगो ।
इत्तुच्चिय सा मिच्छ-दिट्ठि उक्किट्ठदप्पा अ ॥ ६० ॥
तइ मयणसुंदरीवि हु, एया उ कलाओ लीलमित्तेण ।
सिक्खेइ विमलपन्ना, पन्ना विणएण संपन्ना ॥ ६१ ॥
जिणमयनिउणेणज्झावएण सा मयणसुंदरीवाला ।
तह सिक्खविया जह जिणमयंमि कुसलत्तणं पत्ता ॥ ६२ ॥

एगा सत्ता दुविहो नओ य कालत्तयं गइचउक्कं ।
पंचेव अत्थिकाया, दव्वछक्कं च सत्त नया ॥ ६३ ॥
अट्टेव य कम्माइं नवतत्ताइं च दसविहो धम्मो ।
एगारस पडिमाओ बारस वयाइं गिहीणं च ॥ ६४ ॥
इच्चाइ वियाराचारसारकुसलत्तणं च संपत्ता ।
अन्ने सुहुमवियारेवि मुणइ सा निययनामं व ॥ ६५ ॥
कम्माणं मूलुत्तरपयडीओ गणइ मुणइ कम्मठिइं ।
जाणइ कम्मविवागं, बंधोदयदीरणं संतं ॥ ६६ ॥
जीसे सो उज्झाओ, संतो दंतो जिइंदिओ धीरो ।
जिणमयरओ सुबुद्धी, सा किं नहु होइ तस्सीला ? ॥६७॥
सयलकलागमकुसला, निम्मलसम्मत्तसीलगुणकलिया ।
लज्जासज्जा सा मयणसुंदरी जुव्वणं पत्ता ॥ ६८ ॥
अन्नदिणे अब्भिंतरसहानिविट्ठेण नरवरिंदेण ।
अज्झावयसहियाओ, अणाविआओ कुमारीओ ॥ ६९ ॥
विणओणयाउ ताओ, मरुवलावन्नलोहिअसहाओ ।
विणिवेसिआउ रन्ना, नेहेणं उभयपासेसु ॥ ७० ॥
हरिसवसेणं राया, तासिं बुद्धिपरिक्खणनिमित्तं ।
एगं देइ समस्सा-पयं दुन्निहंपि समकालं ॥ ७१ ॥
यथा " पुन्निहिं " लब्भइएहु, " .... ॥
तो तक्कालं अइचंचलाइ । अच्चंतगव्वगहिलाए,
सुरसुन्दरीइ भणियं, हुं हुं पूरेमि निसुणेह ॥ ७२ ॥

यथा-धणजुव्वण सुवियड्ढपण, रोगरहिअ निअ देहु ।
मण वल्लह मेलावडउ, पुन्निहिँ लब्भइ एहु ॥ ७३ ॥
तं सुणिय निवो तुट्ठो, पसंसए साहु साहु उज्झाओ ।
जेणेसा सिक्खविया, परिसावि भणेइ सच्चमिणं ॥७४॥
तो रन्ना आइट्ठा, मयणा वि हु पूरए समस्सं.तं ।
जिणवयणरया संता दंता ससद्दावसारिच्छं ॥ ७५ ॥
यथा-विणयविवेयपसण्णमणु सीलसुनिम्मलदेहु ।
परमप्पहमेलावडउ, पुण्णेहिँ लब्भइ एहु ॥ ७६ ॥
तो तीए उवज्झाओ, मायावि अ हरिसिआ न उण सेसा ।
जेण तत्तोवएसो न कुणइ हरिसं कुदिट्ठिणं ॥ ७७ ॥
इओ अ-कुरुजंगलंमि देसे, संखपुरीनाम पुरवरी अत्थि ।
जा पच्छा विक्खाया, जाया अहिछत्तनामेणं ॥ ७८ ॥
तत्थत्थि महीपालो कालो इव वेरिआण दमिआरी ।
पइवरिसं सो गच्छइ, उज्जेणिनिवस्स सेवाए ॥ ७९ ॥
अन्नदिणे तप्पुत्तो, अरिदमनो नाम तारतारुन्नो ।
सम्पत्तो पिअठाणे , उज्जेणिं रायसेवाए ॥ ८० ॥
तं च निवपणमणत्थं, समागयं तत्थ दिव्वरूवधरं ।
सुरसुन्दरी निरिक्खइ, तिक्खकडक्खेहिँ ताडंति ॥८१॥
तत्थेव थिरनिवेसिअदिट्ठी दिट्ठा निवेण सा बाला ।
भणिया य कहसु वच्छे ! तुज्झ वरो केरिसो होउ ?॥८२॥
तो तीए हिट्ठाए, धिट्ठाए मुक्कलोअलज्जाए ।
भणियं तायपसाया, जइ लब्भइ मग्गियं कहवि ॥ ८३ ॥

ता सव्वकलाकुसलो, तरुणोवररूवपुण्णलायन्नो ।
एरिसओ होउ वरो, अहवा ताओचिअ पमाणं ॥ ८४ ॥
जेणं ताय तुमं चिय, सेवयजणमणसमीहियत्थाणं ।
पूरणपवणो दीससि, पच्चक्खो कप्परुक्खव्व ॥ ८५ ॥
तो तुट्ठो नरनाहो, दिट्ठिनिवेसेण नायतीइमणो ।
पभणेइ होउ वच्छे ! एसऽरिदमणो वरो तुज्झ ॥ ८६ ॥
तो सयलसभालोओ, पभणइ नरनाह ! एस संजोगो ।
अइसोहणोऽहिवल्लीपूगतरूणं व निब्भंतं ॥ ८७ ॥
अह मयणसुन्दरीवि हु, रन्ना नेहेण पुच्छिया वच्छे ।
केरिसओ तुज्झ वरो, कीरउ ? मह कहसु अविलंबं ॥८८॥
सा पुण जिणवयणवियारसारसंजणियनिम्मलविवेआ ।
लज्जागुणिक्कसज्जा, अहोमुही जा न जंपेइ ॥ ८९ ॥
ताव नरिंदेण पुणो पुट्ठा सा भणइ ईसि हसिऊणं ।
ताय ! विवेयसमेओ, यं पुच्छसि तंसि किमजुत्तं ॥९०॥
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जो किर पिऊहिं दिन्नो, सो चेव पमाणियव्वुत्ति ॥९१॥
अम्मापिउणोवि निमित्तमित्तमेवेह वरपयाणंमि ।
पायं पुव्वनिबद्धो, सम्बन्धो होइ जीवाणं ॥ ९२ ॥
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तं तारिसं तया से, संपज्जइ दोरियनिबद्धं ॥ ९३ ॥
जा कन्ना बहुपुन्ना, दिन्ना कुकुलेवि सा हवइ सुहिया ।
जा होइ हीणपुन्ना, सुकुले दिन्नावि सा दुहिया ॥ ९४ ॥

ता ताय ! नायतत्तस्स, तुज्झ नो जुज्जए इमो गव्वो !।
जं मज्झ कयपसयापसायओ सुहदुहे लोए ॥ ९५ ॥
जो होइ पुत्रवलिओ, तस्स तुमं ताय ! खहु पसीएसि ।
जो पुण पुण्णविहूणो, तस्स तुमं नो पसीएसि ॥ ९६ ॥
भवियव्वया सहावो, दव्वाइया सहाइणो वावि ।
पायं पुव्वोवज्जियकम्माणुगया फल दिंति ॥ ९७ ॥
तो दुम्मिओय राया, भणेइ रे तंसि मह पसाएण ।
वत्थालंकाराइ, पहिरंती कीसिमं भणसि ? ॥ ९८ ॥
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दुकयं च कयं दुक्खाण, कारणं होइ निब्भतं ॥ १०० ॥
न सुरासुरेहिं, नो नरवरेहिं, नो बुद्धिबलसमिद्धेहिं ।
कहवि खलिज्जइ इंतो, सुहासुहो कम्मपरिणामो ॥१०१॥
तो रुट्ठो नरनाहो, अहो अहो अप्पपुन्निआ एसा ।
मज्ञ कयं किंपि गुण, नो मन्नइ दुव्वियड्ढा य ॥ १०२ ॥
पभणेइ सहालोओ, सामिय ? किमियं मुणेइ मुद्धमई ? ।
तं चेव कप्परुक्खो, तुट्ठो रुट्ठो कयंतो य ॥ १०३ ॥
मयणा भणेइ धिद्धी, धणलवमित्तत्थिणो इमे सव्वे ।
जाणंताचि हु अलिअं, मुहप्पियं चेव जंपंति ॥ १०४ ॥
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सुहिया ता समसेवानिरया किं दुक्खिया एगे ? ॥ १०५

तम्हा जो तुम्हाणं, रुचइ सो ताय ! मज्झ होउ वरो ।
जइ अत्थि मज्झ पुन्नं, ता होही निग्गुणोवि गुणी ॥१०६
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होही असुंदरुच्चिय, नूणं मह कम्मदोसेणं ॥ १०७ ॥
तो गाढयरं राया, रुट्ठो चिंतेइ दुव्वियड्ढाए ।
एयाइ कओ लहुओ, अहं तओ वेरिणी एसा ॥१०८॥
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दक्खो भणेइ मंती, सामिय ! रयवाडियासमओ ॥ १०९
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सामंतमंतिसहिओ, विणिग्गओ रायवाडीए ॥ ११० ॥
जाव पुराओ बाहिं, निग्गच्छइ नरवरो सपरिवारो ।
ता पुरओ जणवंदं, पिच्छइ साडंबरमियंतं ॥ १११ ॥
तो विम्हिएण रन्ना, पुट्ठो मंती स नायवुत्तंतो ।
विन्नवइ देव निसुणह, कहेमि जणवंदपरमत्थं ॥११२॥
सामिय ! सत्तवपुरिसा, सत्तसया नववया ससोंडीरा ।
दुट्ठकुट्ठभिभूया, सव्वे एगत्थ संमिलिया ॥ ११३ ॥
एगो य ताण बालो, मिलिओ उंबरयवाहिगहियंगो ।
सो तेहिं परिगहिओ, उंबरराणुत्ति कयनामो ॥११४॥
वरवेसरिमारूढो, तुपदोसी छत्तधारओ तस्स ।
गयनासा चमरधरा, घिणिघिणिसद्दा य अग्गपहा ॥११५
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केवि पसुइयवाया, कच्छादम्भेहिं केवि विकराला ।
केवि विउंचिअपामासमन्निया सेवगा तस्स ॥ ११७ ॥
एवं सो कुट्ठिअपेडएण परिवेढिओ महीवीढे ।
रायकुलेसु भमंतो, पत्तिअदाणं पगिण्हेइ ॥ ११८ ॥
सो एसो आगच्छइ, नरवर ! आडंबरेण संजुत्तो ।
ता मग्गमिणं मुत्तुं, गच्छह अन्नं दिसं तुम्भे ॥ ११९ ॥
तो वलिओ नरनाहो, अन्नाइ दिसाइ जाव ताव पुरो ।
तो पेडयंपि तीए, दीसाइ वलियं तुरिअ तुरितं ॥ १२० ॥
राया भणेइ मंतिं, पुरओ गंतूणिमे निवारेसु ।
मुहमग्गियंपि दाउं, जेणेसिं दंसणं न सुहं ॥ १२१ ॥
जा तं करेइ मंती, गलिअंगुलिनामओ हुयं ताव ।
नरवर पुरओ ठाउं, एवं भणिउं समाढत्तो ॥ १२२ ॥
सामिअ ! अम्हाण पहू, उंबरनामेण राणओ एसो ।
सव्वत्थ वि मन्निज्जइ, गरुएहिं दाणमाणेहिं ॥ १२३ ॥
तेणऽम्हाणं धणकणयचोरपमुहेहिं कीरइ न किंपि ।
एतस्स पसायेणं, अम्हे सव्वेवि अइसुहिणो ॥ १२४ ॥
किंच-एगो नाह ! समत्थि, अम्ह मणचिंतिओ विअप्पुत्ति ।
जइ लहइ राणओ राणियंत्ति ता सुंदरं होइ ॥ १२५ ॥
ता नरनाह ! पसाय, काऊण देहि कन्नगं एगं ।
अवरेण कणगकप्पडदाणेणं तुम्ह पज्जत्तं ॥ १२६ ॥
तो भणइ रायमंती, अहो अजुत्तं विमग्गिअं तुमए ।
को देइ नियं धूयं कुट्ठकिलिट्ठस्स जाणंतो ॥ १२७

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किल मालवराया, करेइ नो पत्यणाभंगं ॥ १२८ ॥
सा निम्मलकित्ती, हारिज्जउ अज्ज नरवरिंदस्स ।
इवा दिज्जउ काविहु, धूया कुकुलेवि संभूया ॥ १२९ ॥
णेइ नरवरिंदो, दाहिस्सइ तुम्ह कन्नगा एगा ।
िकिर हारइ किंचि, इत्तियमित्तेण कज्जेण ? ॥१३०॥
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यधूयं अरिभूयं, तं दाहिस्सामि एयस्स ॥ १३१ ॥
हसा वलिऊण तओ, नियआवासंमि आगओ राया ।
ल्लावइ तं मयणासुन्दरिनामं नियं धूयं ॥ १३२ ॥
अज्जवि जइ मन्नसि, मज्झ पसायस्स संभवं सुक्खं ।
उत्तमं वरं ते, परिणाविय देमि भूरि धणं ॥१३३॥
पुण नियकम्मं चिय, मन्नसि ता तुज्झ कम्मणाणीओ ।
सो कुट्ठिअराणो, होउ वरो किं वियप्पेण ? ॥ १३४ ॥
सेऊण भणइ बाला, आणीओ मज्झ कम्मणा जो उ ।
चेव मह पमाणं, राओ वा रंकजाओ वा ॥ १३५ ॥
ोवंवेणं रन्ना, सो उंबरराणओ समाहूओ ।
णिओ य तुममिमीए, कम्माणीओसि होसु वरो॥१३६॥
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ो कणयरयणमालं, बंधइ कागस्स कंठम्मि ॥ १३७ ॥
गमइं पुन्नकयं, कम्मं भुंजेमि एरिसमणज्जं ।
रं च कहमिमीए, जम्मं बोलेमि जाणंतो ? ॥ १३८ ॥

ता भो नरवर ! जइ देसि कावि ता देसु मज्झ अणुरू
दासिविलासिणिपुयं, नो वा ते होउ कल्लाणं ॥ १३९
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नो मज्झकयं मन्नइ, नियकम्मं चेव मन्नेइ ॥ १४० ॥
तेणं चिअ कम्मेणं, आणीओ तंसि चेव जोइ वरो ।
जइ सा निअकम्मफलं, पावइ ता अम्ह को दोसो ? १४
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सामंतमंतिअंतेउरेहिं वारंति तहवि सा बाला ।
सरयससिसरिसवयणा, भणइ सई सुच्चिअपमाणं ॥१४
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एगत्तो परिवारो, रुयइ अहो केरिसमजुत्तं ? ॥१४४॥
तहवि न नियकोवाओ, वलेइ राया अईव कढिणमणो
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ता भणइ नयरलोओ, अहो अजुत्तं अजुत्तंति ॥१४६॥
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केवि निंदंति दिव्वं, जिणधम्मं केवि निंदंति ॥ १४८ ।
तहवि हु वियसियवयणा, मयणा तेणुंबरेण सह जंति ।
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पुट्ठो सोहणलग्गं, सो पभणइ राय ! निसुणेसु ॥१५१॥
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अहुणाविहु निअधूयं, एयं परिणावइस्सामि ॥ १५३ ॥
रायाएसेण तओ, खणमित्तेणावि विहिअसामग्गि ।
मंतीहिं पहिट्ठेहिं, विवाहपव्वं समाढत्तं ॥ १५४ ॥
तं च केरिसं—
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ता भणइ सयललोओ, अहोऽणुरूवो इमाण संजोगो ।
धन्ना एसा सुरसुं-दरी य जीए वरो एसो ॥ १६० ॥

केवि पसंसंति निवं, केवि वरं केवि सुंदरिं कन्नं ।
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सिवसासणप्पसंसं, जिणसासणनिंदणं कुणइ ॥ १६२ ॥
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तहवि न किंपि विणट्ठं, अज्जवि तं गच्छ कमवि नररयणं ।
जेणं होइ न विहलं, एयं तुह रूवनिम्माणं ॥१६४॥
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पायं कुसंगजणिअं, मज्झवि जायं इमं कुट्ठं ॥ १६५ ॥
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सामिअ ! सव्वं मह आइसेसु किंचेरिसं पुणो वयणं ।
नो भणियव्वं जं दूहवेइ मह माणसं एयं ॥ १६७ ॥
अन्नं च पढमं महिलाजम्मं, केरिसयं तंपि होइ जइ लोए
सीलविहूणं नूणं, ता जाणइ कंजिअं कुहिअं ॥ १६८ ॥
सीलं चिअ महिलाणं, विभूसणं सीलमेव सव्वस्सं ।
सीलं जीवियसरिसं, सीलाउ न सुंदरं किंपि ॥१६९॥
ता सामिअ ! आमरणं, मह सरणं तंसि चेव नो अन्नो।
इअ निच्छियं वियाणह, अवरं जं होइ तं होउ ॥१७०॥
एवं तीए अइनिच्च-लाइ दढसत्तपिक्खणनिमित्तं ।
सहसा सहस्सकिरणो, उदयाचलचूलिअं पत्तो ॥ १७१॥

मयणाए वयणेणं, सो उंबरराणओ पभायंमि ।
तीए समं तुरंतो, पत्तो सिरिरिसहभवणंमि ॥ १७२ ॥
आणंदपुलइअंगेहिं तेहिं दोहिंवि नमंसिओ सामी ।
मयणा जिणमयनिउणा, एवं थोउं समाढत्ता ॥ १७३ ॥
भत्तिभरनमिरसुरिंदवंद–वंदिअपयपढमजिणंदचंद ।
चंदुज्जलकेवलकित्तिपूरपूरिअभुवणंतरवेरिसूर ॥ १७४ ॥
सूरुव्व हरिअतमतिमिर देव देवासुरखेयरविहिअसेव ।
सेवागयगयमयरायपायपायडियपणामह कयपसाय ॥१७५॥
सायरसमसमयामयनिवास, वासवगुरुगोयरगुणविकास ।
कासुज्जलसंजमसीललील, लीलाइविहिअमोहावहील॥१७६॥
हीलापरजंतुसु अकयसाव, सावयजणजणिअआणंदभाव ।
भावल्लयअलंकिअ रिसहनाह.नाहत्तणु करि हरि दुक्खदाह॥१७७
इअ रिसहजिणेसर भुवणदिणेसर, तिजयविजयसिरिपालपहो !
मयणाहिअ सामिअ सिवगइगामिअ, मणह मणोरह पूरिमहो
॥१७८॥

एवं समाहिलीणा, मयणा जा थुणइ ताव जिणकंठा ।
करठिअफलेण सहिआ उच्छलिआ कुसुमवरमाला ॥ १७९ ॥
मयणावयणाओ उंबरेण सहसत्ति तं फलं गहिअं ।
मयणाइ सयं माला, गहिया आणंदिअमणाए ॥१८०॥
भणिअं च तीइ सामिअ फिट्टिस्सइ एस तुम्ह तणुरोगो ।
जेणेसो संजोगो जाओ जिणवरकयपसाओ ॥ १८१ ॥

तत्तो मयणा पइणा सहिआ मुनिचंदगुरुसमीवंमि ।
पत्ता पमुइअचित्ता भत्तीए नयइ तस्स पए ॥ १८२ ॥
गुरुणो य तया करुणापरित्तचित्ता कहंति भविआणं ।
गंभीरसजलजलहरसरेण धम्मस्स फलमेवं ॥ १८३ ॥
सुमाणुसत्तं सुकुलं सुरूवं, सोहग्गमारुग्गमतुच्छमाउ ।
रिद्धिं च विद्धिं च पहुत्तकित्ती पुन्नप्पसाएण लहंति सत्ता ॥१८४॥
इच्चाइदेसणंते गुरुणो पुच्छंति परिचिअं मयणं ।
वच्छे कोऽयं धन्नो वरलक्खणलक्खिअसुपुत्तो ? ॥ १८५ ॥
मयणाइ रुअंतीए कहिओ सव्वोवि निअयवुत्तंतो ।
विन्नत्तं च न अन्नं भयवं! मह किंपि अत्थि दुहं ॥ १८६ ॥
एयं चिअ मह दुक्खं जं मिच्छादिट्ठिणो इमे लोआ ।
निंदंति जिणह धम्मं सिवधम्मं चेव संसंति ॥ १८७ ॥
ता पहु कुणह पसायं किंपि उवायं कहेह मह पइणो ।
जेणेस दुट्ठवाही जाइ खयं लोअवायं च ॥ १८८ ॥
पभणेइ गुरू भद्दे ! साहूण न कप्पए हु सावज्जं ।
कहिउं किंपि तिगिच्छं विज्जं मंतं च तंतं च ॥ १८९
तहवि अणवज्जमेगं समत्थि आराहणं नवपयाणं ।
इहलोइअपरलोइअसुहाण मूलं जिणुद्दिट्ठं ॥ १९० ॥
अरिहं सिद्धायरिआ उज्झाया साहुणो य सम्मत्तं ।
नाणं चरणं च तवो, इअ पयनवगं परमतत्तं ॥ १९१

एएहिं नवपएहिं, रहिअं अन्नं न अत्थि परमत्थं ।
एएसु च्चिअ जिणसासणस्स सव्वस्स अवयारो ॥ १९२॥

जे किर सिद्धा, सिज्झंति जे अ, जे आवि सिज्झस्संति ।
ते सव्वेवि हु नवपयझाणेणं चेव निब्भंतं ॥१९३

एएसिं च पयाणं पयमेगयरं च परमभत्तीए ।
आराहिऊण णेगे संपत्ता तिजयसामित्तं ॥ १९४ ॥

एएहिं नवपएहिं सिद्धं सिरिसिद्धचक्कमेअं ज ।
तस्सुद्धारो एसो पुव्वायरिएहि निद्दिट्ठो ॥ १९५ ॥

गयणमकलिआयंतं उड्ढाहसरं सनायबिन्दुकलं ।
सपणवबीआणाहय-मंतसरं सरह पीढंमि ॥ १९६ ॥

झायह अडदलकलए, सपणवमायाइएसुवाहंते ।
सिद्धाइए दिसासुं विदिसासुं दंसणाईए ॥ १९७ ॥

बीअवलयंमि अडदिसि, दलेसु साणाहए सरह वग्गे ।
अंतरदलेसु अट्ठसु, झायह परमिट्ठिपढमपए ॥ १९८ ॥

तइअवलएऽवि, अडदिसि, दिप्पंतअणाहएहिं अंतरिए ।
पायाहिणेण तिहिपंतिआहिं झायह लद्धिपए ॥ १९९ ॥

ते पणवबीअअरिहं, नमोजिणाणंति एवमाईआ ।
अडयालीसं णेआ, सम्मं सुगुरूवएसेणं ॥ २०० ॥

तं तिगुणेणं मायाबीएणं सुद्धसेयवण्णेणं ।
परिवेढिऊण परिहीइ तस्स गुरुपायए नमह ॥ २०१ ॥

अरिहं सिद्धगणीणं गुरुपरमादिट्ठणंतसुगुरूणं ।
दुरणंताण गुरूण य सपणवबीयाओ ताओ य ॥ २०२ ॥

रेहादुगरूयकलसागारामिअमंडलंव तं सरह ।
चउदिसि विदिसि कमेण जगाइजंभाइरूयसेवं ॥ २०३ ॥

सिरिविमलसामिपमुहाहिट्ठायगसयलदेवदेवीणं ।
सुहगुरुमुहाओ ˘ जाणिअ ताण पयाणं कुणह झाणं ॥ २०४ ॥

तं विज्जादेविसासणसुरसासणदेविमेविअदुपासं ।
मूलगहं कंठणिहिं, चउपडिहारं च चउवीरं ॥ २०५ ॥

दिसिवालखित्तवालेहिं सेविअं धरणिमंडलपइट्ठं ।
पूयंताण नराणं नूणं पूरेइ मणइट्ठं ॥ २०६ ॥

एयं च सिद्धचक्कं, कहिअं विज्जाणुवायपरमत्थं ।
नाएण जेण सहसा सिज्झंति महंतसिद्धीओ ॥ २०७ ॥

एयं च विमलधवलं जो झायइ सुक्कज्झाणजोएण ।
तवसंजमेण जुत्तो, सो पावइ निज्जरं विउलं ॥ २०८ ॥

अक्खयसुक्खो मुक्खो जस्स पमाएण लब्भए तस्स ।
झाणेण अन्नाओ सिद्धाओ हुंति किं चुज्जं ? ॥ २०९ ॥

एयं च परमतत्तं, परमरहस्सं च परममंतं च ।
परमत्थं परमपयं, पन्नत्तं परमपुरिसेहिं ॥ २१० ॥

तत्तो तिजयपसिद्धं अट्ठमहासिद्धिदायगं सुद्धं ।
सिरिसिद्धचक्कमेअं, आराहह परमभत्तीए ॥ २११ ॥

खंतो दंतो संतो, एयस्साराहगो नरो होइ ।
जो पुण विवरीयगुणो, एयस्स विराहगो सो उ ॥ २१२ ॥

तम्हा एयस्साराहगेण एगंतसंतचित्तेणं ।
निम्मलसीलगुणेणं मुणिणा गिहिणा वि होयव्वं ॥ २१३ ॥

जो होइ दुट्ठचित्तो एयस्साराहगोवि होऊण ।
तस्स न सिज्झइ एयं किंतु अवायं कुणइ नूणं ॥ २१४ ॥

जो पुण एयस्साराहगस्स उवरिंमि सुद्धचित्तस्स ।
चिंतइ किंपि विरुवं तं नूणं होइ तस्सेव ॥ २१५ ॥

एएण कारणेणं पसन्नचित्तेण सुद्धसीलेण ।
आराहणिज्जमेअं सम्मं तवकम्मविहिपुव्वं ॥ २१६ ॥

आसोअसेअअट्ठमिदिणाओ आरंभिऊणमेयस्स ।
अट्ठविहपूयपुव्वं, आयामे कुणह अट्ठ दिणे ॥ २१७ ॥

नवमंमि दिणे पंचामएण ण्हवणं इमस्स काऊणं ।
पूयं च वित्थरेणं, आयंबिलमेव कायव्वं ॥ २१८ ॥

एवं चित्तेवि तहा, पुणो पुणाऽऽहियाण नवगेणं ।
एगासीए आयंबिलाण एयं हवइ पुन्नं ॥ २१९ ॥

एयंमि कीरमाणे, नवपयझाणं मणंमि कायव्वं ।
पुन्ने य तवोकम्मे, उज्जमणंपि विहेयव्वं ॥ २२० ॥

एअं च तवोकम्मं, सम्मं जो कुणइ सुद्धभावेणं ।
सयलसुरासुरनरवररिद्धीउ न दुल्लहा तस्स ॥ २२१ ॥

एयंमि कए न हु दुट्ठकुट्ठखयजरभगंदराईआ ।
पइवंति महारोगा पुव्वुप्पन्नावि नासंति ॥ २२२ ॥

दासत्तं पेसत्तं विकलत्तं दोहगत्तमंधत्तं ।
देहकुलजुंगियत्तं न होइ एयस्स करणेणं ॥ २२३ ॥

नारीणवि दोहग्गं, विसकन्नत्तं कुरंडरंडत्तं ।
वंझत्तं मयवच्छत्तणं च न हवेइ कइयावि ॥ २२४ ॥

किं बहुणा जीवाणं, एयस्स पसायओ सयाकालं ।
मणवंछियत्थसिद्धी, हवेइ नत्थित्थ संदेहो ॥ २२५ ॥

एवं तेसिं सिरिसिद्धचक्कमाहप्पमुत्तमं कहिउं ।
सावयसमुदायस्सवि गुरुणो एवं उवइसंति ॥ २२६ ॥

एएहिं उनमेहिं, लक्खिज्जइ लक्खणेहिं एस नरो ।
जिणसासणस्स नूणं, अचिरेण पभावगो होही ॥ २२७ ॥

तम्हा तुम्हं जुज्जइ, एसिं साहम्मिआण वच्छल्लं ।
काउं जेण जिणिंदेहिं वन्निअं उत्तमं एयं ॥ २२८ ॥

तो तुट्ठेहिं तेहिं, सुसावएहिं वरंमि ठाणंमि ।
ते ठावियऊण दिन्नं, धणकणवत्थाइयं सव्वं ॥ २२९ ॥

न य तं करेइ माया, नेव पिया नेव बंधुवग्गो अ ।
जं वच्छल्लं साहम्मिआण सुस्सावओ कुणइ ॥ २३० ॥

तत्थ ठिओ सो कुमरो मयणावयणेण गुरुवएसेणं ।
सिक्खेइ सिद्धचक्कप्पसिद्धपूआविहिं सम्मं ॥ २३१ ॥

अह अन्नदिणे आसोअसेअअट्ठमितिहीइ सुमुहुत्ते।
मयणासहिओ कुमरो, आरंभइ सिद्धचक्कतवं ॥ २३२ ॥

पढमं तणुमणसुद्धिं काऊण जिणालए जिणच्चं च।
सिरिसिद्धचक्कपूयं अट्ठपयारं कुणइ विहिणा ॥ २३३ ॥

एवं कयविहिपूओ पच्चक्खाणं करेइ आयामं।
आणंदपुलइअंगो जाओ सो पढमदिवसे वि ॥ २३४ ॥

बीअदिणे सविसेसं संजाओ तस्स रोगउवसामो।
एवं दिवसे दिवसे रोगखए वड्ढए भावो ॥ २३५ ॥

अह नवमे दिवसंमी पूअं काऊण वित्थरविसेरं।
पंचामएण ण्हवणं करेइ सिरिसिद्धचक्कस्स ॥ २३६ ॥

वंझाणवि हुंति सुया, निंदूणवि नंदणा य नंदंति ।
फिट्टंति पुट्ठदोसा, दोहग्गं नासइ असेसं ॥ २४२ ॥

इच्चाइ पहावं निसुणिऊण दट्ठूण तं च पच्चक्खं ।
लोआ महप्पमोआ संतिजलं लिंति सविसेसं ॥ २४३ ॥

तं कुट्ठिपेयडं पि हु तज्जलसंसित्तगत्तमचिरेण ।
उवसंतप्पायरुअं जायं धम्मंमि सरुइ य ॥ २४४ ॥

मयणापइणो निरुवमरूवं च निरुविऊण साणंदा ।
पभणेइ पई सामिअ! एसो सव्वो गुरुपसाओ ॥ २४५ ॥

माअपिअसुअसहोअरपमुहावि कुणंति तं न उवयारं ।
जं निक्कारणकरुणापरो गुरु कुणइ जीवाणं ॥ २४६ ॥

तं जिणधम्मगुरूणं, माहप्पं सुणिय निरुवमं कुमरो ।
देवे गुरुंमि धम्मे, जाओ एगंतभत्तिपरो ॥ २४७ ॥

धम्मपसाएणं चिय जह जह माणंति तत्थ सुक्खाइं ।
ते दपइउ तह तह धम्मंमि समुज्जमा निच्चं ॥ २४८ ॥

अह अन्नया उ ते जिणहराउ जा नीहरंति ता पुरओ ।
पिरखंति अद्धवुड्ढं एगं नारिं समुहमिंति ॥ २४९ ॥

तं पणमिऊण कुमरो पभणइ रोमंचकंचुइज्जंतो ।
अहो अणग्घा वुट्ठी संजाया जणणिदंसणओ ॥ २५० ॥

मयणा वि हु पियजणणिं नाउं जा नमइ ता भणइ कुमरो ।
अम्मो! एस पहावो सव्वो इमिए तुह ण्हुहाए ॥२५१॥

साणंदा सा आसीसदाणपुव्वं सुयं च सुण्हं च ।
अभिनंदिऊण पभणइ तइयाऽहं वच्छ ! तं सुतं ॥२५२॥

कोसंबीए विज्जं सोऊणं जाव तत्थ वच्चामि ।
ता तत्थ जिणायवणे, दिट्ठो एगो मुणिवरिंदो ॥२५३॥

खंतो दंतो संतो, उवउत्तो गुत्तिगुत्तिसंजुत्तो ।
करुणारसप्पहाणो अवितहनाणो गुणनिहाणो ॥२५४॥

धम्मं वागरमाणो पत्थावे नमिय सो मए पुट्ठो ।
भयवं ! किं मह पुत्तो कयावि होही निरुयगत्तो ॥२५५॥

तेण मुणिंदेणुत्तं, भद्दे ! सो तुज्झ नंदणो तत्थ ।
तेणं चिय कुट्ठियपेडएण दट्ठूण संगहिओ ॥ २५६ ॥

विहिओ उंबरराणुत्ति निययपह लद्धलोयसम्माणो ।
संपइ मालवनरवइधूयापाणप्पिओ जाओ ॥ २५७ ॥

रायसुयावयणेण गुरूवइट्ठं स सिद्धवरचक्कं ।
आराहिऊण सम्मं संजाओ कणयसमकाओ ॥ २५८ ॥

सो य साहम्मिएहिं, पूरियविहवो सुधम्मकम्मपरो ।
अच्छइ उज्जेणीए, घरणीइ समन्निओ सुहिओ ॥२५९॥

तं सोऊणं हरिसिअचित्ताऽहं वच्छ ! इत्थ संपत्ता ।
दिट्ठोसि वहूसहिओ, जुण्हाइ ससिव्व कयहरिसो ॥२६०॥

ता वच्छ ! तुमं वहुयासहिओ जय जीव नंद चिरकालं ।
एसुच्चिअ जिणधम्मो, जावज्जीवं च मह सरणं ॥२६१॥

जिणरायपायपउम, नमिऊण वंदिऊण सुगुरु च।
तिन्निवि करत्ति धम्मं, सम्मं जिणधम्मविहिनिउणा ॥२६२॥
ते अन्नदिणे जिणवरपूअं काऊण अंगअग्गमयं।
भावचय करता, देवे वदति उवउत्ता ॥ २६३ ॥
इओ यः–
धूयादुहेण सा रुप्पसुंदरी रूसिऊण सह रन्ना।
निअभायपुण्णपालस्स मंदिरे अच्छइ ससोया ॥२६४॥
वीसारिऊण सोअं, सणिअं सणिअ जिणुत्तवयणेहिं।
जग्गिअचित्तविवेआ समागया चेइयहरंमि ॥ २६५ ॥
जा पिक्खइ सा पुरओ, त कुमर देववंदणापउण।
निउण निरुवमरूव पच्चक्ख सुरकुमारव ॥ २६६ ॥
तप्पुट्ठीइ ठिआओ जणणीजायाउ ताव तस्सेव।
दट्ठूण रुप्पसुदरि राणी चिंतेइ चित्तंमि ॥ २६७ ॥
ही एसा का लहुया वहुया दीसेइ मज्झ पुत्तिसमा।
जाव निउण निरिक्खइ उवलक्खइ ताव तं मयणं ॥ २६८ ॥
नूणं मयणा एसा, लग्गा एयस्स कस्सवि नरस्स।
पुट्ठीइ कुट्ठिअ तं मुत्तूणं चत्तसइमग्गा ॥ २६९ ॥
मयणा जिणमयनिउणा सभाविज्जइ न एरिस तीए।
भवनाडयंमि अहवा ही ही किं किं न संभवइ ?॥ २७० ॥
विहिअ कुले कलकं आणाअं दूसण च जिणधम्मे।
जीए तीइ सुयाए न सुयाए तारिसं दुक्खं ॥ २७१ ॥

जारिसमेरिस असमंजसेण चरिएण जीवयतीए ।
जायं मज्झ इमीए धूयाइ कल्कभूयाए ॥ २७२ ॥

एवं चिंतंती रुप्पसुंदरी दुक्खपूरपडिपुण्णा ।
करुणसर रोयंती भणेइ एयारिसं वयणं ॥ २७३ ॥

धिद्धी अहो अकज्जं निवडउ वज्ज च मज्झ कुच्छीए ।
जत्थुप्पन्नावि वियक्खणावि ही एरिसं कुणइ ॥ २७४ ॥

तं सोऊण मयणा जा पिक्खइ रुप्पसुंदरीजणणिं ।
रुयमाणिं ता नाओ तीए जणणीअभिप्पाओ ॥ २७५॥

चिअवंदणं समग्गं काऊण मयणसुंदरी जणणिं ।
करवंदणेण वंदिअ विअसिअवयणा भणइ एवं ॥ २७७ ॥

अम्मो ! हरिसट्ठाणे कीस विसाओ विहिज्जए एवं ? ।
ज एसो नीरोगो जाओ जामाउओ तुम्हं ॥ २७७ ॥

अन्न च जं वियप्पह तं जइ पुव्वाइ पच्छिमदिसाए ।
उग्गमइ कहवि भाणू तहवि न एयं नियसुयाए ॥ २७८॥

कुमरजणणीवि जपइ सुदरि ! मा कुणसु एरिस चित्ते ।
तुज्झ सुआइ पभावा मज्झ सुओ सुदरो जाओ ॥ २७९ ॥

धन्नासि तुम जीए कुच्छीए इत्थिरयणमुप्पन्नं ।
एरिसमसरिससीलप्पभावचिंतामणिसरिच्छं ॥ २८० ॥

हरिसवसेणं सा रुप्पसुदरी पुच्छए किमेअं ति ? ।
मयणावि सुविहिनिउणा पभणइ एआरिस वयण ॥ २८१॥

चेइअहरंमि वत्तालावंमि कए निसीहिआभंगो ।
होइ तओ मह गेहे वच्चह साहेमिमं सव्वं ॥२८२॥

तत्तो गंतूण गिहं मयणाए साहिओ समग्गोवि ।
सिरिसिद्धचक्कमाहप्पमंजुओ निययवुत्तंतो ॥ २८३ ॥

तं सोऊणं तुट्ठा रुप्पा पुच्छेइ कुमरजणणिंपि ।
वंसुप्पत्तिं तुह नंदणस्स सहि ! सोउमिच्छामि ॥ २८४ ॥

पभणेइ कुमरमाया अंगादेसंमि अत्थि सुपसिद्धा ।
वेरिहिं कयअकंपा चंपानामेण वरनयरी ॥ २८५ ॥

तत्थ य अरिकरिसीहो सीहरहो नाम नरवरो अत्थि ।
तस्स पिया कमलपहा कुंकुणनरनाहलहुभइणी ॥ २८६ ॥

तीए अपुत्तिआए चिरेण वरसुविणसूइओ पुत्तो ।
जाओ जणिआणंदो वद्धावणयं च कारवियं ॥ २८७ ॥

पभणेइ तओ राया अम्हं अणाहाइ रायलच्छीए ।
पालणखमो इमो ता हवेउ नामेण सिरिपालो ॥ २८८ ॥

सो सिरिपालो बालो जाओ जा वरिसजुयलपरियाओ ।
ता नरनाहो सूलेण झत्ति पंचत्तमणुपत्तो ॥ २८९ ॥

कमलप्पहा रुयंती मइसायरमंतिणा निवारित्ता ।
धाईउच्छंगठिओ सिरिपालो थापिओ रज्जे ॥२९०॥

जं बालस्सवि सिरिपा-लनाम रन्नो पवत्तिआ आणा ।
सव्वत्थवि तो पच्छा, निवमियकिच्चंपि कारवियं ॥२९१॥

बालोवि महीपालो रज्जं पालेइ मंतिजुत्तेणं ।
मंतीहिं सव्वत्थवि रज्जं रक्खिज्जए लोए ॥२९२॥

कइवयदिणपज्जंते बालयपित्तिज्जओ अजिअसेणो ।
परिगहभेअं काउं, मंतइ निवमंतिवहणत्थं ॥ २९३ ॥

तं जाणिऊण मंती कहिउं कमलप्पभाइ सव्वंपि ।
विन्नवइ देवि जइ तह रक्खिज्जसु नंदणं नियय ॥२९४॥

जीवंतेण सुएणं होही रज्जं पुणोवि निब्भंतं ।
ता गच्छ इमं घित्तुं कत्थवि अहयंपि नासिस्सं ॥२९५॥

तत्तो कमला घित्तूण नंदणं निग्गया निसिमुहंमि ।
मा होउ मंतभेओ त्ति सव्वहा चत्तपरिवारा ॥ २९६ ॥

निवभज्जा सुकुमाला वहियव्वो नंदणो निसा कसिणा ।
चंकमणं चरणेहिं ही ही विहिविलसियं विसमं ॥ २९७ ॥

पिअमरणं रज्जसिरीनासो एगागिणित्तपरिवासो ।
रयणीवि विहायंती हा संपइ कत्थ वच्चिस्सं ? ॥ २९८ ॥

इच्चाइ चिंतयंती जा वच्चइ अग्गओ पभायंमि ।
ता मिट्टाए मिलियं कुट्ठियनरपेडयं एगं ॥ २९९ ॥

तं दट्ठूणं कमला, निस्सासन्ना महन्भयाउरणा ।
अबला बालिसभूआ भयकंपिरतणुलया रुयइ ॥ ३०० ॥

तं रुयमाणि दट्ठुं पेडयपुरिसा भणंति करुणाए ।
भद्दे ! कहेसु अम्हं काऽसि तुमं कीस बीहेसि ? ॥ ३०१ ॥

तीए निअबंधूण व, कहिओ सव्वोऽवि निययवुत्तंतो ।
तेहिं च सा सभइणिव्व सम्ममासासिआ एवं ॥ ३०२ ॥

मा करसवि कुणसु भयं, अम्हे सव्वे सहोअरा तुज्झ ।
एयाइ वेसरीए आरूढा चलसु वीसत्था ॥ ३०३ ॥

तत्तो जा सा वरवेसरीए चडिआ पडेण पिहिअंगी ।
पेडयमज्झंमि ठिया, नियपुत्तजुआ सुहं वयइ ॥ ३०४ ॥

ता पत्ता वेरिभडा उब्भडसत्थेहिं भीसणायारा ।
पुच्छंति पेडयं भो दिट्ठा किं राणिआ एगा ? ॥ ३०५ ॥

पेडयपुरिसेहिं तओ, भणिअं भो अस्थि अम्ह सत्थंमि ।
रत्तताणियावि नूनं, जइ कज्जं ता पगिण्हेह ॥ ३०६ ॥

एगेण भडेण तओ, नायं भणिअं च दिवि मे पावं ।
सव्वं दिज्जइ संतं, तो कुट्ठभएण ते नट्ठा ॥ ३०७ ॥

तेहिं गएहिं कमला, कमेण पत्ता सुहेण उज्जेणिं ।
तत्थ ठिआ य सपुत्ता, पेडयमज्झत्थ संपत्तं ॥ ३०८ ॥

भूसणधणेण तणओ, जा विहिओ तीइ जुव्वणाभिमुहो ।
ता कम्मदोसवसओ, उंबररोगेण सो गहिओ ॥ ३०९ ॥

बहुएहिंपि कएहिं, उवयारेहिं गुणो न से जाओ,
कमलप्पहा अदन्ना, जणं जणं पुच्छए ताव ॥ ३१० ॥

केणवि कहिअं तीसे, कोसंबीए समत्थि वरविज्जो ।
जो अट्ठारसजाइ, कुट्ठरस हरेइ निब्भंतं ॥ ३११ ॥

कमला पुत्तं पाडोसिआण सम्मं भलाविऊण सयं
विज्जस्स आणणत्थं, पत्ता कोसंबिनयरीए ॥ ३१२ ॥
तं विज्जं वित्थगयं, पडिक्खमाणी चिरं ठिआ तत्थ ।
मुणिवयणाओ मुणिऊण पुत्तसुद्धिं इहं पत्ता ॥ ३१३ ॥
साऽहं कमला सो एस मज्झ पुत्तुत्तमो (त्थि) सिरिपालो ।
जाओ तुज्झ सुयाए, नाहो सव्वत्थ विक्खाओ ॥३१४॥
सीहरहरायजायं, नाउं जामाउअं तओ रुप्पा ।
साणंदं अभिणंदइ, संसइ पुन्नं च धूयाए ॥ ३१५ ॥
गंतूण गिहं रुप्पा, कहेइ तं मायपुण्णपालस्स ।
सोऽवि सहरिसो कुमरं, सकुडुंब-नेइ नियगेहं ॥ ३१६ ॥
अप्पेइ वरावासं पूरइ धणधन्नकंचणाईयं ।
तत्थऽच्छइ सिरिवालो दोगुंदुगदेवलीलाए ॥ ३१७ ॥
अन्नदिणे तस्सावासपाससेरीइ निग्गओ राया ।
पिक्खइ गवक्खसंठिअकुमरं मयणाइसंजुत्तं ॥ ३१८ ॥
तो सहसा नरनाहो मयणं दट्ठूण चिंतए एवं ।
मयणाइ मयणवसगाइ मह कुलं मइलियं नूणं ॥३१९॥
इक्कं मए अजुत्तं कोवंधेणं तया कयं बीअं ।
कामंधाइ इमीए विहियं ही ही अजुत्तयरं ॥ ३२० ॥
एवं जायविसायस्स तस्स रन्नो सुपुण्णपालेण ।
विन्नत्तं तं सव्वं धूयाचरिअं सअच्छरिअं ॥ ३२१ ॥

तं सोऊणं राया विम्हिअचित्तो गओ तमावासं ।
पणओ य कुमारेणं मयणासहिएण विणएणं ॥३२२

लज्जाऽऽणओ नरिंदो पभणइ धिद्धी ममं गयविवेअं ।
जं दप्पसप्पविसमुच्छिएण कयमेरिसमकज्जं ॥ ३२३ ॥

वच्छे ! धन्नाऽसि तुमं कयपुन्ना तंसि तंसि सविवेआ ।
त चेव मुणियतत्ता जीए एयारिसं सत्तं ॥ ३२४ ॥

उद्धरिअं मज्झ कुलं उद्धरिया जीइ नियजणणी वि ।
उद्धरिओ जिणधम्मो सा धन्ना तंसि परमिक्का ॥३२५॥

अन्नाणतमंधेण दुद्धरऽहंकारगयविवेगेणं ।
जो अवराहो तइआ कओ मए तं खमसु वच्छे !॥३२६

विणओणया य मयणा भणेइ मा ताय ! कुणसु मणखेअं
एयं मह कम्मवसेण चेव सव्वंपि संजाय ॥ ३२७ ॥

नो देइ कोइ कस्सवि, सुक्खं दुक्खं च निच्छओ एसो
निअयं चेव समज्जिअमुवभुञ्जइ जंतुणा कम्मं ॥३२८॥

मा वहउ कोइ गव्वं जं किर कज्जं मए कय होइ ।
सुरवरकयंपि कज्जं कम्मवसा होइ विवरीअं ॥३२९॥

ता ताय ! जिणुत्तं तत्तमुत्तमं सुणसु जेण नाएणं ।
नज्जइ कम्मजियाणं बलाबलं बंधमुक्खं च ॥३३०॥

तत्तो धम्मं पडिवज्जिऊण राया भणेइ संतुट्टो ।
सीहरहरायतणओ जं जामाया मए लद्धो ॥ ३३१ ॥

तं पत्थरमित्तकए हत्थंमि पसारियंमि सहसत्ति ।
चडिओ अचिंतिओ च्चिय नूनं चिंतामणी एसो ॥३३

जामाइयं च घूर्यं आरोविय गयवरंमि नरनाहो ।
महया महेण गिहमाणिऊण सम्माणइ धणेहिं ॥३३३॥

जायं च साहुवायं मयणाए सत्तसीलकलियाए ।
जिणसासणप्पभावो सयले नयरंमि वित्थरिओ ॥३३४

अन्नदिणे सिरिपालो हयगयरहसुहडपरियरसमेओ ।
चडिओ रायवाडीए पच्चक्खो सुरकुमारुव्व ॥३३५॥

लोए अ सप्पमोए पिक्खंते चडिअ चंदसालासुं ।
गामिल्लएण केणवि नागरिओ पुच्छिओ कोवि ॥३३६

भो भो कहेसु को एस जाइ लीलाइ रायतणउव्व ? ।
नागरिओ भणइ अहो, नरवरजामाउओ एसो ॥३३७।

तं सोऊण कुमारो सहसा सरताडिओव्व विच्छाओ ।
जाओ वलिऊण समागओ अ गेहंमि सविसाओ ॥३३८।

तं तारिसं च जणणी दट्ठूण समाकुला भणइ एवं ।
किं अज्ज वच्छ ! कोवि हु तुह अंगे वाहए वाही ?॥३३

किंवा आखंडलसरिस तुज्झ केणावि खंडिया आणा ? ।
अहवा अघडंतोवि हु पराभवो केणवि कओ ते ? ॥३४

किंवा कन्नारयणं, किंपि हु हियए खडुक्कए तुज्झ ।
घरणीकओ अविणओ, सो मयणाए न संभवइ ॥३४१।

केणावि कारणेणं, चिंतातुरमत्थि तुह मणं नूणं ।
जेणं तुह मुहकमलं, विच्छायं दीसई वच्छ ! ॥ ३४२ ॥

कुमरेण भणिअमम्मो ! पयंसि मज्झओ न एक्कंपि ।
कारणमत्थियर्थिमं, अन्नं पुण कारणं सुणसु ॥३४३॥

नाहं निअयगुणेहिं, न तायनामेण नो तुह गुणेहिं ।
इह विक्खाओ जाओ, अहयं ससुरस्स नामेणं ॥३४४॥

तं पुण अहमाहमत्तकारणं वज्जिअं सुपुरिसेहिं ।
तच्चिय मज्झ मणं दूमिज्जइ ससुरवासेणं ॥३४५॥

तो भणिअं जणणीए, वहुसिन्नं मेलिऊण चउरंगं ।
गिण्हसु निअपिअरज्जं, मह हियं कुणसु निस्सल्लं॥३४६॥

कुमरेणुत्तं ससुरपवलेण जं गिण्हणं सरज्जस्स ।
तं च महच्चिअ दूमइ, मज्झं चित्तं धुवं अम्मो ! ॥३४७॥

ता जइ समुपज्जिअ सिरिवलेण गिण्हामि पेइअं रज्जं ।
ता होइ मज्झ चित्तंमि निव्वुई अन्नहा नेव ॥ ३४८ ॥

तत्तो गंतूणमहं, कत्थवि देसंतरंमि इक्किल्लो ।
अज्जिअलच्छिवलेणं, लहुं गहिस्सामि पिअरज्जं ॥३४९॥

लं पइ जंपइ जणणी, वाओ सत्तोऽसि तं सि सुकुमालो ।
देसंतरेसु भमणं, विसमं दुक्खावहं चेव ॥ ३५० ॥

तो कुमरो जणणीं पइ, जंपइ मा माइ ! एरिसं भणसु ।
तावच्चिय विसमत्तं, जाव न धीरा पवज्जंति ॥ ३५१॥

पभणइ पुणाऽवि माया, वच्छय ! अम्हे सहागमिस्सामो।
को अम्हं पडिबंधो तुमं विणा इत्थ ठाणंमि ?॥३५२॥

कुमरो कहेइ अम्मो ! तुम्हेहिं सहागयाहिं सव्वत्थ ।
न भवामि मुक्कलपओ, ता तुम्हे रहह इत्थेव ॥ ३५३॥

मयणा भणेइ सामिअ! तुम्हं अणुगामिणी भविस्सामि।
भारंपि हु किंपि अहं न करिस्सं देहछायव्व ॥३५४॥

कुमरेणुत्तं उत्तमधम्मपरे देवि ! मज्झ वयणेणं ।
नियसरसूसुस्सूसणपरा तुमं रहसु इत्थेव ॥ ३५५ ॥

मयणाऽऽह पइपवासं सईओ इच्छंति कहवि नो तहवि।
तुम्हं आएसुच्चिय महप्पमाणं परं नाह ! ॥ ३५६ ॥

अरिहंताऽऽइपयाइं खणंपि न मणाउ मिल्हियव्वाइं।
नियजणणिं च सरिज्जसु कइयावि हु मंऽपि नियदासीं॥३५७

जणणीवि तस्स नाउण निच्छयं तिलयमंगलं काउं ।
पभणइ तुह सेयत्थं नवपयझाणं करिस्समहं ॥ ३५८ ॥

मयणा भणेइ अहयंपि नाह ! निच्चंपि निच्चलमणेणं ।
कल्लाणकारणाइं झाइस्सं ते नवपयाइं ॥ ३५९ ॥

तेणं मयणावयणामएण सित्तो नमित्तु माइपए ।
संभासिऊण दइयं सिरिपालो गहिअकरवालो ॥३६०॥

निम्मलबाहुणमंडलमंडिअससिचारपाणसुपवेसे।
तच्चरणपढमकमणं कमेण चल्लेइ गेहाओ ॥३६१॥ जुम्मं॥

सो गामागरपुरपत्तनेसु कोऊहलाइं पिक्खंतो ।
निब्भयचित्तो पंचाणणुव्व गिरिपरिसरं पत्तो ॥३६२॥

तत्थ य एगंमि वणे नंदणवणसरिससरसपुप्फफले ।
कोइलरुलरवरम्मं तरुपंतिं जा निहालेइ ॥ ३६३ ॥

ता चारुचंपयतले आसीणं पवरख्वनेवत्थं ।
एगं सुंदरपुरिसं पिक्खइ अंतं च झायंतं ॥ ३६४ ॥

सो जावसमत्तीए विणयपरो पुच्छिओ कुमारेण ।
कोऽसि तुमं किं झायसि एगागी किं च इत्थ वणे ? ॥३६५॥

तेणुत्तं गुरुदत्ता विज्जा मह अत्थि सा मए जविआ।
परमुत्तरसाहगमंतरेण सा मे न सिज्झेइ ॥ ३६६ ॥

जइ तं होऽसि महायस ! मह उत्तरसाहगो कहवि अज्ज ।
ताऽहं होमि कयत्थो, विज्जासिद्धीइ निब्भंतं ॥३६७॥

तत्तो कुमरकएणं साहज्जेणं स साहगो पुरिसो ।
लीलाइ सिद्धविज्जो जाओ एगाइ रयणीए ॥ ३६८ ॥

तत्तो साहगपुरिसेण तेण कुमरस्स ओसहीजुअलं ।
पडिउवयारस्स कए दाऊणं भणियमेयं च ॥३६९॥

जलतारिणी अ एगा परसत्थनिवारिणी तहा बीया ।
एयाउ ओसहीओ तिथाउमढियाउ धारिज्जा ॥३७०॥

कुमरेण सयं सो विज्जसाहगो जाइ गिरिनियंबमि ।
ता तत्थ धाउवाइअपुरिसेहिं एरिसं भणिओ ॥ ३७१ ॥

देव ! तुह दंसिएणं कप्पपमाणेण साहयंताणं ।
केणावि कारणेणं अम्हाण न होइ रससिद्धी ॥ ३७२ ॥
कुमरेण तओ भणियं मो मह दिट्ठीइ साहह इमंति ।
सा तेहिं तहाविहिए जाया कल्लाणरससिद्धी ॥३७३॥
काऊणं कंचणं साहगेहिं भणिअं कुमार ! अम्हाणं ।
जं जाया रससिद्धी तुम्हाणं सो पसाओत्ति ॥ ३७४ ॥
सा गिण्ह कणगमेयं नो गिण्हइ निप्पिहो कुमारो य ।
तहवि हु अलक्खंतस्सवि किंपि हु बंधंति ते वत्थे ॥३७५॥
तत्तो कुमरो पत्तो कमेण भरुयच्छनामयं नयरं ।
कणगव्वएण गिण्हइ वत्थालंकारसत्थाइं ॥ ३७६ ॥
काऊण धाउमढियं ओसहिजुयलं च बंधइ भुयंमि ।
लीलाइ भमइ नयरे सछंदं सुरकुमारुव्व ॥ ३७७ ॥
इओ य–
कोसंबीनयरीए धवलो नामेण वाणिओ अत्थि ।
सो बहुधणुत्ति लोए, कुबेरनामेण विक्खाओ ॥ ३७८॥
बहुकणयकोडिगाहिअकयाणगो णेगवाणिउत्तेहिं ।
सहिओ सो सत्थवई भरुयच्छे आगओ अत्थि ॥३७९
जाओ य तत्थ लाहो पवरो सो तहवि दव्वलोहेणं ।
परकूलगमणपउणो पउणइ बहुजाणवत्ताइं ॥ ३८० ॥
मज्झिमजुंगो एगो सोळसवरकूवएहिं कयसोहो ।
चत्तारि य लहुजुंगा चउचउकूवेहिं परिकलिआ ॥३८१॥

वडसफरपवहणाणं एगसयं बेडियाण अट्ठसयं ।
चउरासी दोणाणं चउसट्ठी वेगडाणं च ॥ ३८२ ॥
सिल्लाणं चउपन्ना आवत्ताणं च तह य पंचासा ।
पणतीसं च खुरप्पा एवं सयपंच वोहित्था ॥३८३॥
गहिऊण निवाएसं भरिया विविहेहिं ते कयाणेहिं ।
नाखुड्यमालमेहिं अहिट्ठिया वाणिउत्तेहिं ॥ ३८४ ॥
मरजीवएहिं गब्भिल्लएहिं खुल्लासएहिं खेलेहिं ।
सुंकाणिएहिं सययं कयजालवणीविहिविसेसा ॥३८५॥
नाणविहसत्थविहत्थहत्थसुहडाण दससहस्सेहिं ।
धवलस्स सेवगेहिं रक्खिज्जंता पयत्तेणं ॥ ३८६ ॥
बहुचमरछत्तसिकरिधयवडवरमउडविहिअसिंगारा ।
सिडदोरसारनंगरपवरभेरीहिं कयसोहा ॥ ३८७ ॥
जलसंबलइंधणसंगहेण ते पूरिऊण समुहुत्ते ।
धवलो य सपरिवारो चडिओ चालावए जाव ॥३८८॥
ताव वलीसुवि दिज्जंतयासु वज्जंततारतूरेसुं ।
निज्जामएहिं पोआ चालिज्जंतावि न चलंति ॥३८९॥
तत्तो स संजाओ धवलो चिंताइ तीइ कालमुहो ।
उत्तरिय गओ नयरिं पुच्छइ सीकोत्तरिं चेगं ॥ ३९० ॥
सा कहइ देवयाथंभियाइं एयाइं जाणवत्ताइं ।
बत्तीससुलक्खणनरबलीइ दिन्नाइ चल्लंति ॥ ३९१ ॥

तत्तो धवलो सुमडग्घवत्थुभिट्ठाइ तोसिऊण निवं ।
विन्नवइ देव ! एगं बलिकज्जे दिज्जउ नरं मे ॥३९२॥
रन्ना भणियं-जो कोऽवि होइ वइदेसिओ अणाहो अ ।
तं गिण्ह जहिच्छाए अन्नो पुण नो गहेयव्वे ॥ ३९३ ॥
तत्तो धवलस्स भडा जाव गवेसंति तारिसं पुरिसं ।
ता सिरिपालो कुमरो विदेसिओ जाणिओ तेहिं ॥३९४॥
बत्तीसलक्खणधरो कहिओ धवलस्स तेहिं पुरिसेहिं ।
धवलेण पुणो रायाएसो गहिओ य तग्गहणे ॥ ३९५ ॥
सो सिरिपालो चउहट्टयंमि लीलाइ संनिविट्ठोवि ।
धवलभडेहिं उब्भडसत्थेहिं झत्ति अक्खित्तो ॥ ३९६ ॥
रे रे तुरिअं चल्लसु रुट्ठो तुह अज्ज धवलसत्थवई ।
सं देवयाबलीए दिज्जसि मा कहसि नो कहिअं ॥३९७॥
कुमरेणुत्तं रे रे देइ बलिं तेण धवलपसुणावि ।
पंचाणणेण कत्थवि किं केणवि दिज्जए हु बली ? ॥३९८॥
तत्तो पयडंति भडा किंपि बलं जाव ताव कुमरकयं ।
सोऊण सीहनायं गोमाउगणुव्व ते नट्ठा ॥ ३९९ ॥
धवलस्स पेरिएणं रन्नावि हु पेसियं नियं सिन्नं ।
तंपि हु कुमरेण कयं हयप्पयावं खणद्धेणं ॥ ४०० ॥

इति सिरिसिरिवालकहाए चउसयगाहाओ समत्ताओ ।

SIRI SIRIVĀLAKAHĀ

(THE STORY OF SHRIPĀLA)

Translation

Having Contemplated in the lotus - like ɜart the Nine Dignities such as the Arhat :c. I shall speak a little about the most ele- ɪted greatness of the Siddha-Chakra (or The ɪrcle of the Sacred Ones). (1)

Here in the continent of Jambu, in the ɪddle part of the Southern Bharatārdha, ɜre is the country named Magadha prosper- ɪs with abundant wealth and corn, well-known › the (people of the) world. (2)

Where originated the Tirtha (or the Four- old Religion) of the Lord Vira which spread the world The Gitārthas (or the great ges) propound that place to be a special ace of pilgrimage. (3)

In that Magadha country there is an :cellent city named Rājagriha, the boundary- ɪes of which are well-decorated by the moun- ins Vaibhara and Vipula. (4)

There king Shrenika, who was well-known in all the three worlds, who was a great devotee of the feet of the Conqueror Vīra and who had, through good fortune, earned for himself the 'karma' which enables a person to attain to the position of a Tīrthankara, protected his kingdom. (5)

Whose chief queen was Nandā by name, she having an excellent son named Abhayakumāra, endowed with many virtues and a store of four kinds of talents. (6)

He had a second wife named Chillana, the daughter of king Chedaya, who had (the eldest) son named Asogachanda (i. e. Kunika) and (the other two sons named) Halla and Vihalla. (7)

He had many other queens such as Dhārani and others, and many clever sons who were devoted to the feet of their parents. (8)

That king Shrenika, whose energy or Utsaha-S'akti was incited by Abhayakumāra, and whose prowess was manifest in the three worlds, protected (his) kingdom as well as religion. (9)

In the meanwhile Lord Mahāvīra, the Prophet, who was worshipped by the gods and

who was moving (upon the surface of the earth on his religious journeys), arrived at a city, situated in the vicinity of Rājagriha. (10)

He sent the sage Gautama, his first pupil, and the eldest of all the holders of a Gana, who was great on account of the virtue of his merits, for the (spiritual) benefit of the people of Rājagriha. (11)

He, having obtained the command of the Lord (Jina), came to the garden of the city of Rājagriha being surrounded by a number of monks (12)

Having heard of his arrival, all the people of the city, including the king, forthwith came to the garden with all their grandeur. (13)

And having observed 'the five-fold manner of approaching,' and having gone round him thrice, and (then) having bowed down to the feet of Gautama, they took their proper seats. (14)

(Then), the Reverend One (Gautama) also, who was intent upon doing good (to the people), began to preach the true nature of religion by means of a voice which was as profound as (the roaring of) a cloud full of water. (15)

"Oh, you high-spirited ones! having, by the power of (your) meritorious deeds, obtained

(this) birth as a human being which is difficult to be obtained, and the excellent ('arya') country and ('arya') family, as well as the provision of a worthy preceptor, it behoves you to well engage yourself in the practice of true religion. (16, 17)

"That religion has been propounded by all the excellent Jinas to be (consisting) of four parts viz. Charity, Character, Penance, and the Pure Mental Condition—these are its (four) parts. (18)

"There also Charity, without the pure mental condition, does not become a cause of emancipation; and character, devoid of the pure mental condition, becomes fruitless in the world, indeed! (19)

"Without the pure mental condition, even penance becomes only a cause of the increase of the flood of the world. Therefore one's own mental condition itself must be made exceedingly pure. (20)

"The pure mental condition is the subject of the mind, and the mind is very difficult to be conquered (because) it is without any prop. Hence 'Meditation' has been prescribed to be the prop for curbing it. (21)

"Though there are many kinds of props (or supports propounded for curbing the mind) in the scriptures, yet the meditation on the 'Navapada' (or The Circle of the Nine Dignities) is the best; so declare the prophets of the world (i. e. the Jinas). (22)

"The Arhats (or The Destroyers of internal enemies such as Love and Hate), The Siddhas (or the Emancipated Ones), The Ācāryas (or the Religious Heads), The Upādhyāyas (or the Religious Teachers), The Monks, The Right Faith, The (Right) Knowledge, The (Right) Character, and The (Right) Penance—these nine should be known to be the 'Navapada' (or The Nine Dignities). (23)

"There (in the 'Navapada') you should always contemplate upon the Arhats (i. e. the Tīrthankaras) who are free from 'The Eighteen Faults,' who are possessed of pure knowledge, and who have propounded 'The Truth' (consisting of the nine fundamental categories of Jainism), and who are bowed down by the lords of gods (i. e. Indras). (24)

"You should, with an exclusively devoted mind, constantly meditate upon the Siddhas (or the Emancipated Ones) who are of fifteen kinds (lit. who are well-known by their fifteen

kinds), who are freed from the tie of heavy karmas, and who have achieved 'The Four Infinities.' (25)

"You should always contemplate upon the excellent Ācharyas (or The Heads of Religion), who are pious being possessed of 'the five conducts *(or behaviours),' who are always alert in* preaching the exceedingly chaste commandments (of the Jina), and who are intent upon doing good (to the world). (26)

"You should well meditate upon the Upādhyāyas *(or The Religious Teachers)*, who are placed at the head ('titti') of the Gana, who are diligent in teaching the Sutra and its meaning, and who are deeply engrossed in (their) study. (27)

"You should contemplate upon the Sādhus (or monks), who are moving in all the Karmabhumis, who are possessed of many (viz. 27) virtues, who are protected (in mind, body and speech), who are free (from all kinds of attachment), and *who have destroyed all the* 'kashāyas' or bad emotions. (28)

"Always keep in the place of your mind the jewel-lamp in the form of Right Faith which creates true belief in the teachings of

the principles taught by the Āgamas (or scriptures) propounded by The Omniscient Sages. (29)

"Acquire, with discipline, Knowledge consisting of the philosophy of the collection of Nine Categories of fundamental truth (Nava Tattva) such as 'jîva', 'ajîva', etc, which is the root of all merits. (30)

"Practise Character (which is) explained thus: 'The abandonment of bad actions and the observance of good ones,' (and which is) endowed with excellent merits. (31)

"Practise well 'the twelve-fold Penance' which is just like the sun—which also has got twelve forms (the suns being twelve in number), and which is capable of removing the mass of darkness in the form of heavy karmas, just as the sun removes the mass of pitchy darkness (from the world), and which is, moreover, free from the heat of emotions (unlike the sun which is possessed of heat). (32)

"These Nine Dignities which constitute the very essence of the Jaina Religion (lit. the religion of the excellent Jina) and which bring spiritual welfare (to us), should be adored with (proper) religious rites. (33)

"Moreover, having worshipped with dili-

gence The Circle of the Sacred Ones formed by these Nine Dignities, (a man) obtains real happiness like King Shripala." (34)

Then the lord of Magadha (i. e. king Shrenika) asked, "Oh, you lord of the excellent sages! who was this king Shripāla, and how did he obtain happiness having adored The Circle of the Sacred Ones?" (35)

Then said the sage, "Oh, you excellent among men! hear this beautiful story which is charming on account of the greatness of The Circle of the Sacred Ones, and which excites great wonder (in our hearts)". (36)

It is *as follows*: Here in this Bharata continent, in the southern part of it, there was a very famous and excellent country named Mālava which was very prosperous (lit. in which all kinds of prosperity had implanted their feet). (37)

Of what description (was that Mālava country?)

There were (in it) at various places (many) villages, inhabited (lit. protected) by righteous persons, which resembled ascetics who are also protected by the three 'Guptis'; and there were, also, at various places lofty mountains

which were difficult to be crossed just like fairs (lit. the meeting places of families) which are also *difficult to be crossed*. (38)

There were (also) at various places streamlets full of water which resembled prostitutes who are full of erotic sentiment. There were (also) at various places lines of forests which afforded pleasure, and which (therefore) resembled lines of virtues which (also) give happiness. (39)

There were (also) at various places great lakes full of water, which resembled great cities which are full of merchants. There were (also) at various places beautiful cow-pens abundant with milk which resembled the mouths of learned persons which are full of the charm of speech. (40)

In that Mālāva country which was never visited by drought or calamity, there was an excellent ancient city called Ujjaini. (41)

Of what description was that (city) ?

(There is only one Prajāpati i. e. Brahmā in the world, but in this city) there were many 'prajāpatis' or persons having progeny (i. e. fathers of children), (there is only one Narottama or Purushottama i. e. Lord Krishna in

this world, but in this city) there were many 'purushottamas' i e excellent men, (there is only one Maheshwara i e S'iva or Vishnu in this world, but in this city) there were many 'maheshwaras' or opulent persons (there is only one Indra (lit husband of Sachi) in this world, but in this city) all the people were 'sachivara' i. e were possessed of clothes (i e. they were quite happy) (42)

(There is only one Gauri i e Pārvati in this world who resides on mount Kailasa, but in this city) there were a number of 'gauris' i. e. virgin-girls playing in every house (there is only one goddess Shree i e Laxmi in this world, but in this city) there were 'shrees' or riches everywhere (there is only one Rambha in this world, but in this city) there were many 'rambhās' i e plaintain trees in every forest, (there is only one goddess Rati and one goddess Priti in this world, but in this city) there were 'rati' and 'priti' i e love and affection at every place (43)

If any person endowed with keen intellect can describe that city, which surpasses the city of gods (viz. Indrapuri), it is only the preceptor of Indra (i, e Brihaspati) (44)

. There (i. e. in Ujjaini) ruled (lit. was) a king who was *Prajāpāla* by name as well as by merits, and who was humble-spirited towards the virtuous and harsh-spirited towards the wicked. (45)

In his harem, there were two very beautiful clever queens, who by the excellent beauty of their bodies deprived Gauri (i. e. Pārvati) of her pride. (46)

One was Sohaggasundari by name with her body delicate on account of her gracefulness, and the other was Ruvasundari by name resembling the goddess Rati in beauty. (47)

The first (i. e. Sohaggasundari) was born in the family of the worshippers of S'iva and hence she was a heretic. The second (Ruvasundari) was the daughter of a Shrāvaka and hence she was a believer (in the Jaina Faith). (48)

They were of the same age and possessed of the same grace and beauty; and even though they were co-wives, they were generally attached to each other. (49)

But once when they were thinking over the nature of religion existing in their (individual) minds, there was a great disagreement between them—(even) as great as the difference between poison and nectar. (50)

Both of them, enjoying with the best of kings various kinds of amorous sports, became pregnant in a short time. (51)

(Then), they gave delivery at the (proper) time, and daughters were born to both of them. The king also reared them up with great joy. (52)

(Then), the lord of men (i. e. the king) gave the excellent name Surasundari to the daughter of Sohaggasundari and the name Mayanasundari to the (daughter of the) other (queen Ruvasundari). (53)

(Then) when it was time (for their study,) they were entrusted by the king to the (two) preceptors Sivabhuti and Subuddhi who were proficient in the S'aiva and the Jaina doctrines respectively, (54)

Surasundari began to learn writing, counting (i.e. mathematics), 'lakshanā' (i.e. the science of 'an indirect application or secondary significance of a word' or 'the science of auspicious or inauspicious marks on the body'), prosody, poetry laden with 'alamkāras' or figures of speech, logic and the old 'Smrtis'. (55)

She (also) learnt dramaturgy, singing, dancing, astrology, medical science, spells or incantations, charms, magic, the art of captivating

(or bewitching the minds of men), 'Mekhala' (a kind of art), and painting. (56)

She (also) learnt witchcraft and the art of fascination as well as the art of making gestures, and all other sciences which create wonder (in the hearts of men) (57)

There was no art, no proficiency, and no science which was not learnt by her, who was possessed of (great) intellect. (58)

That Surasundari, specially proficient in singing etc. and (therefore) *greatly engrossed* in the diversion of the lute, became (very) clever and (gradually) attained to youth. (59)

'As is the preceptor, so is the pupil.' Hence she turned out to be a heretic and became puffed up with pride. (60)

(Now) in the same way Mayanasundari, who was possessed of pure discrimination blessed (with the gift of religion), and who was possessed of decorum, also learnt (all) these arts as if in sport (i.e. quite easily) (61)

That girl Mayanasundari was so trained by (her) preceptor who was proficient in the Jaina Doctrine, that she (also) became well-versed in it. (62)

(She learnt that there is only) One (and

the same) 'Sattā' (i.e. a particular power or 'dharma' on account of which all the things in the universe are found to be existing together), 'Two-fold philosophical system' (viz Dravyārthika and Paryāyārthika), Three-fold Time (past, present and future), Four-fold Existence (Nārki, Tiryanch, Deva and Manushya), The Five Categories (Astikāyas), The Six Predicaments (Dravyas or Padarthas) and The Seven Nayas (or systems of philosophical thinking). (63)

(She also learnt) The Eight Karmas, The Nine Tattvas (or categories of fundamental truth), The Ten Qualities (of a monk), The Eleven Pratimās and The Twelve Vows (of a Shrāvaka). (64)

Thus she obtained proficiency in all these (categories) which constitute the essence of thinking and character. She also knew (many) other minute thoughts as well as she knew her name (i.e. she knew them very well.) (65)

She counted the principal (eight) divisions of karma and (158) subsidiary potencies ('Prakritis') of action. She knew the 'Karma-Sthiti' (or time fixed for various karmas). She knew (the good as well as bad) effects of karma, and she knew (also) 'Bandha' (i.e. the karmas

which we are at present accumulating), 'Udaya' (or the karmas which we are actually experi-encing at present), 'Udirnā', (or the act of entering of pre-mature karmas into 'Udaya' by sudden changes into the 'Adhyavasāyas' or feelings of the soul), and 'Sattā' (i.e. the karmas which we have already accumulated). (66)

How can she indeed! be not of that charact r whose teacher was that Subuddhi (lit. one who is possessed of pure intellect) who was tranquil and self-restrained, who had conquered (all) his senses and who was courageous. (67)

Well-versed in all the arts and sciences, endowed with the pure virtues of True Faith (Saṃyaktva) and character, and fully equipped with (i.e. possessed of) modesty, that Mayanasundari (also gradually) attained to youth. (68)

On a certain day (both) the princesses were sent for with their preceptors by the king who was *sitting in the inner assembly-hall.* (69)

They, who were humble (lit. bent down) on account of modesty, and who had agitated (the minds of the people in the) assembly with the brilliance of their beauty, were made to sit by the king on his both the sides with (great) affection. (70)

The king, who was greatly delighted (to see them), gave simultaneously to both of them a foot ('pada') of a riddle, in order to test their intellect. (71)

(It was) thus: 'These (things) are indeed ! obtained by merits.' Then at that very moment Surasundari, who was very fickle and who was very much puffed up with pride, said: "Ah! Ah! I shall *solve it; listen to me.*" (72)

It is thus: 'Riches, youth, cleverness, a healthy body (lit. one's body free from diseases), and the union with one whom we love,—these (things) are indeed! obtained by merits. (73)

Having heard her, the king, who was pleased, began to praise (the preceptor) *thus:* "Very clever (lit. very good) is the preceptor who has trained her (so well)." Then the assembly also began to say, "True it is (our lord!)". (74)

Then being asked by the king, Mayanā also, who was greatly attached to the words of the Jina and who was equanimous and self-controlled, solved that riddle according to her own natural tendency. (75)

(She solved the riddle) thus: Modesty, discrimination, a pure (lit. delightful) mind, a body

pure ,with chastity, and the union with the highest path (i e. emancipation),—these (things) are indeed ! obtained by merits. (76)

Then her teacher was pleased as well as her mother, but not the rest; because the preachings of the Tattva (or the fundamental categories of inherent truth) do not bring joy to those who are heretics. (77)

(Now) in the meanwhile, (it happened like this). There was in the country of Kurujangala, an excellent city named Shankhapuri which afterwards became known as Ahichhatta. (78)

In that city, there lived the king Damitari who was like the god of death to his enemies. And every year he used to go to the *king of Ujjaini to pay his obeisance.* (79)

On a certain day his son Aridamana, who was possessed of magnanimous youth, came to Ujjaini in the place of his father to pay *obeisance (to the king of Ujjaini).* (80)

Surasundari looked at him (i.e. Aridamana), who had come there to pay his obeisance to the king, and who was possessed of wonderful (lit. celestial) beauty, casting percing glances at him. (81)

That daughter (lit. girl, who had fixed her

eyes on him there, was seen by the king, and was asked, "Tell me, my child! whom would you like to be your husband?" (82)

Then she who was pleased and encouraged and who had put aside the fear (lit. shame) of the people said: "If through the favour of my father any thing that I desire can be had, let such a man, who is proficient in all arts and who is possessed of young age, beautiful form and excellent beauty, be my husband; or (here) the words of my father themselves are law, because, father! you yourself alone are ready, like a Desire-yielding tree incarnate, to fulfil the desires of the minds of your servants." (83, 84, 85)

Then the king, who was pleased and who had known her mind by her fixing her glance (on that prince), said: "Oh, child! let this Aridamana be your husband." (86)

Then all the people in the assembly said: "Oh, king! this union (between Aridamana and Surasundari) is, indeed! very desirable (lit. beautiful) like the union between a piper-betel tree and the arecā (or the betel-nut-tree.)" (87)

Then Mayanasundari also was asked with affection by the king (thus): "Oh, child! tell

me at once what kind of husband should be given to you?" (88)

But she, who had acquired pure discrimination by (her study of) the essence of the thoughts and the words of the Jina, and who was fully equipped with the virtue of modesty, and who had her face bent downwards, did not speak, and, therefore, being asked again by the king, she, having smiled a little, said: "Oh, father! is it proper that you, who are endowed with discrimination ask me this question? (It is not proper,) because noble-born girls do not say (such things as) 'let this be my husband.' (But to them) he, who is given to them by their parents, is indeed! welcome. (89-91)

"(Still, however,) here in the question of giving a husband (or wife), even parents are merely an instrumental or apparent cause (and not an efficient one); but generally the union between souls (as husband and wife) is already decided by our actions of previous births. (92)

"Whatever karma, good or bad, is accumulated by a 'jiva' at a particular time, that karma of his comes into effect at another particular time as if tied down with a string.

"That daughter (lit. girl) who is

of many merits, even though given in a low family, becomes happy; and (that daughter) who is devoid of merits, even though given in a noble family, becomes miserable. (94)

"Therefore, oh, father! this pride, that the world is happy or miserable on account of the favour or disfavour shown by you, does not behove you who are conversant with the true nature of things. (95)

"Oh, father! you are at once pleased with him who is possessed of the power of merits, and you are not pleased with him who is devoid of merits. (96)

"Even fate, disposition (or nature) and Dravya etc. (i.e. Dravya, Kshetra, Kāla and Bhāva) which are our helpers, yield us fruits in keeping with our actions of previous birth." (97)

Then the king, who was greatly displeased said: "Oh! it is due to my favour that you are putting on (beautiful) dress and ornaments, and how is it that you (dare to) say like this?" (98)

(Then) having smiled, Mayanā replied: "I am born in your house, oh, father! on account of the merit of good deeds practised by me (in my previous birth), and hence it is that I experience (these) pleasures. (99)

" A meritorious deed, done in previous life, alone becomes a cause of happiness to the souls; and a bad deed (done in previous life) certainly becomes a cause of misery. (100)

" The pleasant or unpleasant effect of karma which has arisen, cannot any how be removed even by gods, demons, kings or persons possessed of great intellect. " (101)

Then, the king who was enraged (said:) " Oh, oh! this girl is devoid of merits and cleverness, because she does not regard any good done (to her), by me. " (102)

(Then) the people of the assembly said: " Oh, lord! what can this simpleton know? You yourself, if pleased, are a desire-yielding tree, and if displeased, the god of death." (103)

(Then) Mayanā said: " Fie upon all these who are covetous of a paltry sum of money, and who (therefore) speak only honey-mouthed words even though they know them to be false. (104)

" If, father! your servants are happy on account of your favour, (then) how is it that some of them, though rendering the same kind of service, are miserable? (105)

" Therefore, oh, father! let whomever you

please be my husband. If I might have got merits, he, even if unmeritorious, will become meritorious (106)

"If, on the contrary, I were devoid of merits, even a good husband, indeed! will become bad on account of the evil effect of my karma." (107)

Then the king being greatly enraged thought: "I am (thus) belittled by this foolish girl and, therefore, she has turned out to be my enemy (and ceased to be my daughter)" (108)

Having seen the king, with his eye-brow fierce, and his face terrible on account of his rage, the minister, who was (very) clever said: 'Lord! (now) it is time for (going to) the pleasure-garden." (109)

(Then) the king, burning with rage, mounted an excellent horse and accompanied by his feudatory kings and ministers went to the royal garden (110)

When the king, with his retinue, came out of the city, he saw, in his front, a crowd of people coming (before him) with great pomp (111)

Then the minister, who had got the intelligence (about the crowd), being asked by the king who was struck with wonder said "Oh,

lord ! listen to me; I shall tell you the secret about the crowd of the people. (112)

" Oh, lord ! these seven hundred handsome, young and brave men, are attacked by the wicked (disease of) Leprosy and are all (therefore) gathered together. (113)

" They found a boy who was suffering from the disease of ' umbaraka ' (a variety of leprosy) and was taken by them (with them), and was given the name Umbararānau (i.e. the king of the lepers). (114)

" He was mounted on an excellent mule, and a person whose skin was spoiled (i.e. whitened on account of leprosy) was the bearer of his umbrella; (two) persons who had lost their noses (i.e. whose noses were stunted) were waving ' chauries ' at him and persons, who were producing ' dhini, dhini, ' sound, were going ahead of him. (115)

" Persons who had lost their ears were his bellmen, persons suffering from the disease of ' mandala ' (a variety of leprosy with red round spots) were his bodyguards, a person suffering from the disease of ' dardru ' (or Herpes—a variety of leprosy) was the bearer of his betel-box, and he had got a minister

named Galianguli (i.e. a person who had lost his fingers). (116)

" Some of his servants were suffering from the disease of 'prasûtikavāta' (i.e. the wind produced in the womb during the pangs of travail), some were formidable on account of (the diseases of) 'kachhu' (i.e. itch or scab) and 'darbha' (a kind of disease) and some of them were suffering from a skin-disease called 'pāmā' which resembles 'vicharchikā' (i.e. itch or scab). (117)

" He (i.e. Umbararāja), thus surrounded by his multitude of the lepers, and wandering on the surface of the earth in royal families, demanded his desired gift (from the various kings that he came across). (118)

" Oh, king ! it is he who is coming here with great pomp; therefore, leaving this path, you should (better) go in a different direction. " (119)

Then when the king turned towards another direction, that multitude (of lepers) in front (of him) also forthwith turned in that (same) direction. (120)

(Then) the king said to the minister, " Having gone to the front, please, stop them.

even by giving (them their) desired gift, because their sight is not (at all) pleasant." (121)

While the minister was trying to do so, (Umbararāja's minister) named [illegible] at-once came before the king and began to speak thus. (122)

(Then) Gahangulı said "We have heard this fame of the king that the ruler of Malava does never indeed ! disregard a supplication (128)

"Therefore, lose today that pure fame of that lord of kings, or give us any bride (no matter) even if born in a low family" (129)

(Then) the king replied 'You will be given one bride who, indeed ! would (like to) lose (his) fame only for so (little) a thing (lit work) as this ?' (130)

The king, whose (power of) pure discrimi nation was burnt down by the fire of anger, thought in his mind (thus) 'I shall give him that daughter of mine (i e Mayana) who has turned out to be my enemy' (131)

Therefore having turned away (from that place) all at once, the king came to his palace, and called that daughter of his named Mayana-sundari (132)

(And he said to her), "If at all you con fess even to-day that the happiness (you en joy) is due to my favour, I shall get you married to an excellent husband and give you much wealth (133)

' But if on the contrary, you again believe in your karma alone, let this king of the

lepers, who is brought here by your karma, be your husband and let go deliberation (lit. what is the use of deliberation ?) " (134)

The girl having smiled said: " Whoever is brought (to me) by my karma, whether a king or a beggar (lit. poor), is acceptable to me (as a husband). " (135)

The king who was blind with anger sent for that king of lepers and said to him: " You are brought (here) by the karma of this (girl); (therefore) be (her) husband. " (136)

He (Umbararāja) said: " Oh king ! it does not befit you even to utter these words; for, who would (like to) tie a necklace of gold and gems on the neck of a crow ? (137)

" I am alone experiencing (the result of) such an evil (' anārya ') action done by me in my former birth. Why should I, therefore, knowingly spoil her life also ? (138)

" Therefore, oh king ! if you give (me) any (girl), give that one (only) which is befitting me—(say) a daughter of a maid-servant or a harlot (and if such a girl is not available) may good attend you and me (i. e. let me depart). " (139)

Then said the king: " Oh, you ! this daughter of mine does not believe (that) any thing

(is) done by me, (but) believes in her own karma alone. (140)

" If by that very karma (of her), you yourself are brought (here) as her husband and if she is reaping the fruit of her own action, how am I to be blamed ?" (141)

Having heard that the girl (Mayanasundarī) having got up at once took the hand of Umbara by her own hand, as if performing the marriage ceremony. (142)

That girl, whose face was like the autumnal moon, though stopped (or persuaded) by the feudatory princes, ministers, and the women of the inner apartment, said, a noble woman (' satee ') as she was: " He (and he) alone is acceptable to me." (143)

On one side cries (her) maternal uncle, on the other (her) mother Ruvasundarī, and on the third (all) her attendants. Alas! what an improper thing! (144)

In spite of this, the king, who was very hard-hearted, did not desist from his anger; and Mayanā, also, who knew the true nature of things (' Tattva ') did not swerve from her courage. (145)

(Now) when having placed her on the mule,

Umbara started for his place, the people of the city said: "Alas! this is improper, (very) improper." (146)

Some said: "Fie upon the king, who has done this improper thing;" while others said: "Fie upon this exceedingly immodest girl, (because she did not respect the words of her father)." (147)

Some censured (her) mother, some her teacher, some (her) fate, and some the religion of the Jina (148)

In spite of this, indeed! Mayanā with a delightful heart, while going with Umbara, was not (at all) dejected at heart, as she knew the true (nature of) religion. (149)

Then the retinue of Umbara, who had gathered together, and whose hearts (lit. bodies) were full of delight, and who were devoted to their lord, performed the marriage ceremony (of their king). (150)

(Now) here (in the meanwhile), the king asked the preceptor, the auspicious time for (performing) the marriage ceremony of Surasundari, and he replied: "Oh king! listen to me. (151)

"To-day, itself, is a good day, but the (most) auspicious time has already gone at the

time when Mayanā accepted the hand of the leper." (152)

The king said: "Oh, oh! I *know* the auspiciousness (lit. the secret meaning) of that time (which was so auspicious (i.e. inauspicious), that at that time, she married not to a prince, but to a leper). But now I shall get this daughter of mine married (to a good husband)." (153)

Then at the command of the king, the marriage ceremony (of Surasundari) was begun, by the ministers who were greatly delighted,— the marriage ceremony for which (all) the preparations were made, in a very short time. (154)

Of what type was that (marriage ceremony)?

The flags were fixed on the raised up arches, there was a profound sound of the drums that were beaten, there was a multitude of attracting harlots that were dancing, (and) the good panegyrists were uttering the words "be victorious, be victorious!' (155)

The assembly-hall (erected for the marriage ceremony), was covered (on four sides), and floored with silk-cloth, food (i.e. sweets and dainties etc.), and (after the meals) betel-leaves flavoured with camphor, were distributed in abundance; the collection of young women,

(whose husbands were alive), were singing (lit. giving) auspicious songs; and the old ladies, (whose husbands and children were living), were explaining the form of the ceremonial rites (for the performance of the marriage). (156)

Bountiful (lit. good) gifts were given to the beggars, the kinsmen and young women were given (great) honour, many (lit. four-fold) people had gathered together on account of the beating of drums (and other instruments), and a (great) delight was created in the hearts of the citizens and countrymen. (157)

Surasundari was nicely decorated (with ornaments, dress etc.), and the decorations of Aridamana were (also) performed; it (the marriage ceremony) was delightful, on account of the ceremony of going round (the fire thrice) at the time of 'hathaleva' (or accepting the hand of the bride), and pleasant, on account of the gift, of elephants, that was given at the time of 'freeing the hands.'

(Such was the marriage ceremony that was performed). (158)

(Then), when Aridamana, whose marriage ceremony was thus performed, and who had with him horses and elephants which he had

obtained (in marriage as dowry), and who was accompanied by Surasundari, went out of the city, all the people said: "Oh! the union of these (two) is quite proper; and blessed is this Surasundari, who has got such a (lit. this) husband." (159, 160)

Some praised the king some, (her) husband, some the girl Sundari (i.e. Surasundari), some her preceptor, and some praised the S'aiva Religion. (161)

Seeing the respect (given) to Surasundari, and the disgust (shown) to Mayanā (the foolish) people began to praise the S'aiva, and censure the Jaina religion. (162)

(Now) here, (in the meanwhile), Mayanā, when it was night, was asked by Umbara in the midst of his crowd: "Oh, good one! listen to me; the king has done an (lit. this) improper thing. (163)

"Yet the things have not gone out of the hand; even to-day you can go to some excellent man, so that this creation (or formation) of your beauty may not be fruitless, (i.e. your beauty may not be (totally) impaired by your union with a leper like me). (164)

"(Moreover), it is not good for you to stay here in (this) crowd, (because) most probab-

ly, this (disease of) leprosy has come (lit. produced) even to me, on account of the bad company (of lepers)." (165)

Then that Mayanā, whose face had become pale (lit. turbid), on account of the water of the tears of her eyes, and who had placed her head on the feet of her husband, said these words: (166)

"Oh lord! tell (lit. order) me anything, but do not speak again these words which give pain to my mind. (167)

"Moreover, in the first place, how impure is the birth as a woman? and if that is devoid of even chastity in this world, (then) certainly know it to be foul and (very impure) like sour-gruel. (168)

"Chastity alone is the ornament of women, it alone is (their) all-in-all; it is as (dear to them as) life, (and to them) nothing is more beautiful than chastity. (169)

"Therefore, oh, lord! know (this) for certain (that) until my death, you (and you) alone are my place of shelter, and no other; then let whatever happens, happen." (170)

(Then), in order to test the unswerving courage of her, who was thus very firm (in her)

determination, there at once arose the sun (lit. the thousand-rayed one) on the top of the rising mountain (Nishadha). (171)

(Then) in the morning, on account of the words of Mayanā, that Umbatarāja quickly (i.e. at once) went with her to the temple of Sliree Risaha (i.e. Rishabhadeva or Ādinātha, the first Tirthankara of the present era). (172)

(Then) both of them, with their bodies horripilated on account of the joy (of having the sight of the idol of the Tirthankara), bowed down to the Lord (Ādināthā), (and) Māyanā who was well-versed (lit. clever) in the Jaina Doctrine began to extol (the Tirthankara) thus. (173)

" Oh, you First Jinendra ! (delightful) like the moon, whose feet are bowed down to by the multitudes of the lords of gods—who are bent down by the excess of devotion, who have filled (all) the three worlds with the flood of fame as white (lit bright) and full as the moon, and who are brave in conquering (the internal) enemies (such as lust, anger, pride, deceit and greed etc) (174)

" Oh God ! who have removed the darkness in the form of ignorance (in the world), who are

worshipped by the gods, demons and demigods, whose feet are bowed down to by the kings who come (to the temple) for worship and whose *pride is gone i e who have given up their pride* before the Tirthankaras, and who have done favour (i e. good) to the people of the world (175)

(Oh God!) Who are an abode of nectar in the form of equanimity as profound as the sea, and the spread of whose virtues has become an object of praise to the preceptor of Indra (i e. Brihaspati), whose asceticism and character (lit, whose sport, i e practising, of asceticism and character) were as bright (i e pure) as the 'kasa' grass, and who had slighted off Delusion (Moha) as *if in sport (i e quite easily and in no time)* (176)

"Oh you Rishabhanaha! who did not imprecate those persons who were bent upon despising (you and the Jain Religion) who created a feeling of joy (in the hearts) of the Shravakas, and who are endowed (lit decorated) with a halo (lit circle) of light, show me your lordship (i e show me favour and do good to me), and pacify (my) fire of misery (177)

'Oh such (great) Risaha Jinesar (as described above)! who are like the sun (lit the lord

of the day) in the world, who are the lord and protector of the Goddess of victory of the three worlds—or who are the lord of Shripāla who is victorious in (all) the three worlds, who are an enemy of Mayana (Sk. Madana, i e god of love) or who are the benefactor of Mayana (i e Maya nasundri), and who have reached (lit gone to) the path of liberation or Moksha, (please) fulfil the desires of my mind" (178)

Thus when Mayana, greatly engrossed in meditation, praised (the Lord Risaha), the excellent garland of flowers jumped up from the neck of the Jina, together with the (Bijapūraka or such other) fruit (placed) in the hands (of the Jina) (179)

(Then), on account of the words of Mayanā Umbara at once took that fruit, and Mayana, with her mind greatly) delighted, took the garland herself. (180)

And she said (to him): Oh lord! this your disease of the skin will (certainly) perish (now), because this circumstance has happened on account of the favour shown (lit done) by the excellent Jina (181)

Then Mayana, accompanied by her husband, came before a preceptor named Munichanda,

and with her mind delighated bowed down to his feet with (great) devotion. (182)

Then the preceptor, also, whose mind was full of compassion, expounded, in a voice as profound as the (roaring of a) cloud full of water, the fruit (i. e. the good result) of (practising) religion thus: (183)

"The excellent birth as a human being, (and there too) a noble family, and a good form (with all the parts of the body complete and fully developed), good fortune, (good) health, long (*lit.* not insignificant) life, prosperity (riches etc.), increase (in the family etc.), lordship (over others), and fame,—these things are obtained by the 'jivas' by virtue of merit (punya)" (184).

After this sermon the preceptor asked Mayanā with whom he was familiar, "Oh child! who is this blessed man who has got excellent marks ('lakshana', on his body) and who is possessed of good merits." (185)

Mayanā, with tears in her eyes, revealed (to him) her whole account and requested: "Oh lord! (except this) I have got no other misery whatsoever. (186)

"This only is the greatest misery that these

heretic people scandalize the religion of the Jina, and praise only the S'aiva religion. (187)

" Therefore, oh lord! do favour and show me some remedy by which this evil disease of my husband, as well as the prattling of the people may disappear (i.e. come to an end)." (188)

The preceptor replied: " Oh (you) good lady! it does not behove a monk to tell anything which is sinful (lit. full of fault—'sāvadya')—such as (prescribing) a medicine, (or telling any) lore, charm, or incantation. (189)

" Still however, there is one powerful or good ('samatthi,' remedy) which involves no sin (or fault) viz. the worship of the Nine Dignities which is propounded by the Jinas to be the root (cause) of (all) the happiness of this world, as well as of the next. (190)

" The Arhats (or the Destroyers of the internal enemies such as love and hate), The Siddhas (or the Emancipated Ones), The Āchāryas (or the Religious Heads), The Upādhyāyas (or the Religious Teachers), The Sādhus (or the monks), the Right Faith, the (Right) Knowledge, the (Right) Character, and the (Right) Penance,—these Nine Dignities are the Highest (or Supreme) Truth (Tattva, the sum and substance of everything). (191)

"There is no supreme thing other than these Nine *Dignities*, (and) in them (and them) alone there is the essence of the whole of the Jaina Religion. (192)

"Those (souls) who have (already) emancipated (themselves), those who do so (at present), and those who will do so (in future),—all these indeed! (have) undoubtedly (done so) only by means of the worship of the Nine Dignities. (193)

"Many (souls) have obtained the lordship of the three worlds (i.e. have become the *Siddhas* or the *Tirthankaras*) by propitiating with great devotion any one of these (nine) Dignities. (194)

"The Āchāryas of old have shown the following extracted rite ('*Uddhār*') of this *Siddhachakra* formed by these Nine Dignities. (195)

"Recite ('saraha, Sk. smarata') in the heart (i.e centre) of the 'yantra' ('pidha') the 'gayana' (i.e. the letter 'ह') together with the 'kalikā' i.e. 'ऽ' (avagraha) which is put for the letter 'अ', with 'र' above and below it; together with 'nāda' (i.e. 'ardhachandrākāra' '◡' and 'bindukalā' [i.e. 'anuswāra' (·)], together with 'panaya' (i.e.

ओंकार ' ॐ ') ' bija ' (i e ह्रींकार ' ह्रीं '), and ' anāheata ' (i e ' kundalakara ' ' O), together with the (sixteen) vowels (196)

" Meditate upon the (lotus-like) circle having eight petals (also) upon the Siddhas etc (i e Siddhas, Āchāryas Upadhyayas and Sadhus) with ओंकार, ह्रींकार and स्वाहा in the (four) principal directions (respectively) (also) upon the (True) Faith etc (i e the True Faith, the True Knowledge, the True Character and the True Penance) in the (four) by-directions (197)

" Round about (the inside of) the second circle (of a round shape), write (lit recite, eight) letters on (its eight alternate) petals in the eight directions, making circles round them (i e the letters) and in the remaining (alternate) eight petals (write eight times thus " ॐ नमो अरिहंताणं ' and) meditate upon the First Pada (i e Arihanta) among the (five) ' Parmeshti Padas ' (198)

" In the third circle, medidate upon the (48) ' Labdhi-Padas ' arranged by means of eight brilliant circles (drawn in) eight directions (with) three lines (drawn) from the right (each consisting of sixteen Labdhi-Padhas,—the total number being 48) (199)

"These 48 (Labdhi-Padas) such as "ॐ ह्रीँ अर्हं नमो जिणाणं" etc. should be well known from the instructions received from a worthy (lit. good) preceptor. (200)

"*Having surrounded* it (i.e. the whole yantra formed upto now) by means of ह्रीं written thrice having pure white letters, bow down to the (eight pairs of) foot-prints ('pādukās' or 'pagalās', as we call them) of the preceptor (Guru) marked on its circumference. (201)

"(The eight pairs of *foot-prints* referred to above viz.) one pair of the Arihanta, (one) of the Siddha, (one) of the Gani (i.e. Āchārya), (one) of the Guru (which means Upādhyāya here), (one) of the Parama-Guru (which means the Sādhu here), (one representing) the sādhus whom we have never come across (in our life), (one representing) the innumerable sādhus (actually moving in the universe, and (one representing) the innumerable sādhus of (the past, present and future),—(are to be bowed down to), together with ओं ह्रीँ (i.e. with the formula of the type ॐ ह्रीँ अर्हत्पादुकाभ्यो नमः, the remaining 'guru-padas' being substituted, in order, for अर्हत्, each time). (202)

"Medidate (i.e. draw) the 'amrit-mandal'

having the shape of a jar formed by the two lines (drawn on the top of the yantra, on the right hand and on the left hand sides which when joined together give the shape of a 'kalas'a') which is presided (lit. served) over the four principal directions by (the four Digkumāris) Jayā etc. (i.e. Jayā, Vijayā, Jayanti and Aparājitā), and over the four by-directions by (the other four Digkumāris) Jambhā etc. (i. e. Jambhā, Shambhā, Mohā, and Gandhā) respectively. (203)

" Knowing from the mouths of worthy (lit. good) preceptors the (names etc.) of all the presiding gods such as Shree Vimalaswāmi etc. and the presiding goddesses (such as Chakeshwari etc.), meditate upon (or recite or write) their padas (i. e. mantra-padas) on all sides of the kalas'a-like amrit-mandal thus: ॐ ह्रीँ विमलस्वामीने नम substituting for Vimalswāmi the names of all the other gods and goddesses, one by one). (204)

" That (Siddhachakra),—which is waited upon by the (sixteen) goddesses of Learning (all round the yantra, i.e. having the names of the sixteen goddesses of Learning written round it), and (on both the sides of the kalas'a—on the right and the left) the (names of the) presiding

gods and goddesses of the Jain Church (Jina-S'āsana, respectively), having written at the base (of its kalas'a) the '(nine) Treasure-pots (niddhis)' at the neck (of the kalas'a), having 'the four door-keepers', and 'the four warriors'; (also) waited upon by (i.e. having written towards the ten directions of the *yantra the (names of the) 'ten* guardians of the quarters' and the 'Kshetra-pāla', and which (thus completely becomes drawn on the surface of the earth,—certainly fulfils the desires of the minds of those who worship it. (205, 206)

greatness of which is obtained (even) Moksha (or liberation) which is full of undestructible happiness ! (209)

" (In short), this (Siddhachakra) has been declared by the Tirthankaras (lit Supreme Beings) to be the greatest Truth (Tattva), the greatest Sec et, the greatest Spell, the greatest Thing, and the greatest Pada (210)

" Therefore (Oh you good souls !) propitiate with great devotion this ' Siddhachakra, ' which is well-known in (all) the three worlds and which has (the power of) giving The Eight Great Siddhis (or supernatural powers) (211)

" A man who is possessed of forgiveness and self control, and who is free from passions, becomes the worshipper of this (Siddhachakra) and he, who is possessed of the opposite qualities, becomes its ' insulter ' (viradhaka) (212)

" Therefore, the propitiator of this (Siddhachakra), whether a monk or a householder, should make his mind totally (aganta') free from passions and should observe pure celebacy (and character) (213)

" It does not fulfil the desired object of one who, though its propitiator, keeps an impure (lit. evil) mind, but (on the contrary it) undoubtedly brings him misfortune (214)

"(But) if any (wicked) person thinks of (doing) anything wrong (virûvam) *to a* person who is the propitiator of the Siddhachakra being possessed of a pure mind, (that person instead of doing so) brings wrong to himself, indeed! (215)

On account of this reason, it (the Siddhachakra) should be propitiated with a pure (lit. delightful) mind, keeping pure celebacy together with (practising) penance (i.e. observing 'Āyambila' fasts), and observing (proper) religious rites. (216)

"Beginning from the Ashtami (the eighth day) of the bright half of the (month of) Āshwin, observe 'Āyāma' (or Āyambil) fasts on eight days perfoming (on all these eight days) The Eight-fold Worship (Ashtaprakāri Pūja) of this (Siddhachakra). (217)

"On the ninth day, having consecrated (bathed) it (the Siddhachakra) by sprinkling over it water, etc., and having performed (all) other (minute) particulars (of worship) in full, one should observe the very 'Āyambila' fast. (218)

"In the same way, the same thing (is to be done) in the month of Chaitra also. (Thus) by (the practising of) the nine 'Atthais' again

and again (in regular successive order) an (hence also) by the (observance of) eighty bı Āyambila fasts this (vow of the Āyambila O Penance) becomes complete. (219)

" While practising this (Āyambila penance The Nine Dignities should be meditated upo in the mind, and when the penance is ove one should perform the concluding festiva ('ujjamanam') also. (220)

" To a man who practises this good p nance with a pure mental condition, all th prosperities of gods, demons and excellent hı man beings, are not difficult to be obtained. (221

" When this (penance) is practised formid able (lit. great) diseases such as the wicke leprosy, consumption, fever and fistula ('bh gandara') etc. do not come (to a person) an if they have come to him before (he practised th penance), they are (at once) destroyed. (222)

" On account of (the power of) this pe nance, slavery, servitude, having no art (o having impaired or defective organs of sense misfortune, blindness, a degraded body, and degraded family—(these things) do not com (to a person). (223)

" (Also by the power of this penance) mi

fortune (of being not liked by the husband), being a poison-maid, a whore, a widow, a barren woman, and a woman bearing a dead child (these things) do never come to a woman. (224)

"Why say anything more? Due to the propitiousness of this Siddhachakra the 'jivas' are always able to fulfil the desired objects of their minds, and there is no doubt about that." (225)

Having thus said to them, the excellent (lit. noble) greatness of the Siddhachakra the preceptor preached (i.e. advised) the multitude of the Shrāvakas (who had assembled there) thus: (226)

"It appears from these (his) excellent marks that this man will, erelong, certainly become the illuminator of the Jain Religion. (227)

"*Therefore, it is proper for you to show* affection to these your co-religionists, because it (i.e. the affection shown to the co-religionists) has been propounded to be very excellent (i.e. spiritually beneficial) by the Jinas." (228)

Then those Shrāvakas, who were greatly pleased, gave them (i.e. to Shripāl and Mayanasundari) an excellent residence and offered them money, corn (i.e. food), and dress etc. (229)

That affection which a good Shravaka shows to (his) co-religionist, is not shown even by a mother, father, or near relatives. (230)

Now (thus honoured there, and staying there), that prince, on account of the words of Mayanā and (also) by reason of the preaching of the preceptor, learnt properly the well-known rite of worshipping the Siddhachakra (231)

And there, in an auspicious moment on a certain (i e ensuing) eighth day ('ashtami') of the month of Āshwin, that prince together with Mayana, begins the penance (for propitiating) the Siddhachakra (232)

First having purified (lit. cleaned up) his body as well as his mind, he worships the (idol of the Jina in a Jain temple and performs 'the Eight-fold Worship' of the Siddhachakra with (proper) religious rites (233)

Thus performing the worship with (proper) religious rites, he took the vow of (practising) the Āyambil fast and even on the (very) first day his body became horripilated with joy (of propitiating the Siddhachakra). (234)

On the second day, his disease (of leprosy) became much more (lit. specially) mitigated (and) thus day by day his inward mental

condition ('bhāva') went on increasing as his disease went on decreasing. (235)

Now, on the ninth day, having performed the worship with full religious rites (observing all the minute particulars), he consecrated (or bathed) the Siddhachakra by sprinkling over it 'the aggregate of five sweet things.' (236)

When 'The Festival of Bathing' (the Siddhachakra) was completed, that prince, being sprinkled all over his body with that 'pacifying-water,' ('santijala') all of a sudden had his body rendered celestial. (237)

On seeing him, all were struck with wonder; but the preceptor said; "what wonder is there in this? (238)

"By this water all the evils, such as the wicked planets (or demons), ghosts and witches etc. of those high souls who are possessed of a pure mental condition, disappear at once. (239)

"(Moreover, various) *diseases* such as *consumption, leprosy, fever,* and *fistula etc.* as well as all the *wind-diseases,* and *indigestion* (*or cholera*), and all *other wicked diseases*—all these are pacified (*i. e. cured*). (240)

"(And) the dangers from water, fire, serpents and beasts of prey; the pains from poison, cala-

mities (such as excessive rain, drought etc), and diseases such as plague etc which bring ruin (i e death) to the bipeds and quadrupeds, -(all these) do not remain in the world (241)

'Even barren women get sons, even the children of 'nindus' (i e of women bearing dead children) play with joy (i e become alive and grow up), the defects of the stomach disappear, and all other kinds of misfortune perish" (242)

Having heard this greatness (of 'the pacifying-water' obtained from the Bathing of the Siddhachakra), and seeing it (i e the greatness of 'the pacifying-water') with their own eyes, the people, with great deli ght, specially (i e with great devotion) began to take 'the pacifying water' (243)

That multitude of lepers also, having their bodies sprinkled over with water, had their diseases aleviated in no time, and they came to acquire (in their hearts) a love for religion (244)

And Mayana also, seeing the matchless beauty of (her) husband, and therefore, full of delight, said to her husband "Oh lord ! all this is (due to) the favour of the preceptor (245)

"That obligation which a preceptor, possessed of compassion devoid of any motive, does to the

souls, is not done even by a father, mother, son, or brothers etc." (246)

Having known that unparalleled miraculous power ('prabhāva') of the Jina, the religion, and the preceptor, that prince (Umbararāja) became firmly attached to the (Vitarāga) Deva (Nirgrantha), Guru and the (Jaina) Religion (lit the religion of the Jinas or the Omniscient Sages). (247)

There (in Ujjaini), as those husband and wife (i.e. Umbararāja and Mayaṇā) went on experiencing (various kinds of) happiness through the favour of religion (and religion) alone, they (also) became more and more alert in (practising the true) religion. (248)

Now on a certain day, while they (i.e. Mayaṇā and her husband) were coming out of the temple of the Jina, they saw coming before them a certain grown up woman. (249)

Having bowed down to her, the prince with horripilation said: "Oh! on account of the sight of (my) mother, (it seems to me that), the rain has come (even) without the clouds." (250)

(Then), When Mayaṇā also, knowing (her to be) the mother of her husband, bowed down to her, the prince said: "Mother! all this is due

to) the miraculous power of this your daughter-in-law" (251)

(Then), she (i e the mother of the prince), full of delight, having congratulated (her) son and (her) daughter-in-law (upon their good luck), together with giving them (her) blessings, revealed to them (her whole account thus), "Oh child! when, having left you (here) at that time, I went to Kosambi, having heard that (there), there was a physician (who cured all diseases), I saw there in a Jaina temple one magnanimous (Jaina) ascetic, who was forgiving, self-restrained, equanimous, exerting, possessed of the three Guptis and aversion to covetousness, with the feeling of compassion foremost in his heart, possessed of true knowledge, and a store of merits (252 to 254)

"He (i e that ascetic), who was propounding religion, was asked, at an opportune time, by me with a bow (thus) 'oh, reverend one! will my son ever have his body free from disease?' (255)

"That excellent among sages replied 'Oh, good lady! that son of yours has been taken there (i e in Ujjaini) by that very multitude of lepers who saw him (256)

'(And by them), he has been made their king (*lit lord*), naming him *Umbararānu*, who obtained the respect of the world; (and) at present he has become the husband of the daughter of the king of Mālava. (257)

'(And) on account of the words of that princess (Mayanasundari), having well propitiated the excellent Siddhachakra, as exhorted by the preceptor, he has got his body rendered as (handsome) as gold. (258)

'(And) he, being gifted with wealth (etc.) by his co-religionists, and engrossed in doing good religious deeds, and (quite) happy, is (at present) staying in Ujjaini in the company of his wife.' (259)

"Having heard him (*i.e.* that ascetic), oh, child ! I, with my mind full of delight, have come here; (and) now you, (who are) creating a great joy (in my heart), are seen (by me) in the company of your wife, like the moon in the company of the moon-light (which also creates delight in our hearts). (260)

"Therefore, oh, (dear) child ! may you, together with your wife, be victorious, live, and enjoy (prosperity), for a long time; and let

this religion of the Jina alone be my place of shelter as long as I live" (261)

(And thenceforth) all the three, (always) bending down their heads before the lotus-like feet of the Lord Jina, and (always) bowing down to the preceptor, practised well religion (every day), being (now) well-versed in the religious rites of the Jaina Religion (262)

(Now), on a certain day, they, having performed the bodily ('anga') and the front ('agra') worship of the excellent Jina, and (also) having performed the mental ('bhava') worship, were bowing down to the idols (lit gods) with an attentive mind (263)

In the meanwhile, that Ruppasundari, who being enraged with the king (i e her husband) on account of the (pain of) misery to (her) daughter (Mayana), was staying in the house of her brother Punnapala with (great) grief, having gradually forgotten it (i e her grief), and with discrimination aroused in her mind on account of the words of the Jina, came to (that very) temple (264, 265)

(And then), when she saw (there), in her front, that clever prince, greatly engrossed in bowing down to the gods, possessed of un

paralleled beauty and like the son of a god incarnate, and behind him his mother and his wife, that queen Ruppasundri began *to* think in her mind thus (266, 267)

"Ah! who is this light-bodied young bride, who appears just like my daughter!!" And when she *observed* carefully, she recognized that (her daughter) Mayana. (268)

(And she thought) "Certainly this is Mayana, who forgetting the duty (lit path) of a 'satee', has become attached to this man, having abandoned that leper. (269)

"But, (she argued to herself), Mayana is well-versed in the Jaina Doctrine, (and therefore), such an (improper) thing cannot happen in her case: or alas! alas! what cannot happen on the stage (lit drama) of this worldly existence? (270)

"The death of that daughter, who has brought a *stain upon the family* and a blame upon the Jaina religion, does not give so much pain as is given to me by the existence of this stained daughter, who is living the life of such a bad character" (271, 272)

Thus thinking, Ruppasundari, full of great

misery and crying with a *piteous sound*, uttered these words; (273)

"Ha, fie upon (this) wicked action (done by Mayanā), and let the thunder-bolt fall upon my womb; (because) though born there (in my womb) and though clever, she (i.e. Mayanā) has alas! done such a (wicked) thing." (274)

Having heard this, when Mayanā saw her mother Ruppasundari sobbing, she understood the thoughts (lit opinion) of her mother. (275)

(And therefore), having completed 'the prayer of the idol of the Jina (chiavandanam),' Mayansundari bowed down to her mother by folding her hands, and spoke these words with a jocund mind: (276)

"Mother! why do you thus enter into dejection (at a time) when you should be full of delight?; because this your son-in-law has become quite free from (his) disease (of leprosy). (277)

"Moreover, what you imagined (that I was of a bad character etc.) cannot happen in the case of your daughter, even if the sun were to rise in the west instead of the east." (278)

The mother of the prince also said: "Oh, good lady! Don't think so in your mind; it is

torough the miraculous power of your daughter that my son has become (so) handsome. (279)

" Blessed are you in whose womb has been born this jewel of a woman, who is like a chintāmani (Desire-yielding) gem on account of the prowess of her unparalleled chastity. " (280)

Ruppasundari, greatly delighted (to hear all this), asked : " What is this (whole account)"; and Mayanā also who was very clever in (observing) religious rites (properly) spoke these words: (281)

" By entering into conversation (about wordly things into the temple, there is committed the breach of 'nisihiā' (i.e. 'the vow of saying that I stop from all sinfull actions'); therefore, come to my house, (and) I shall tell (you) all this." (282)

Then having gone home, Mayanā revealed (to her mother) her whole account, which was blended with the greatness of the Siddhachakra. (283)

Ruppasundari, being greatly pleased to hear this (account of her daughter and son-in-low), asked the mother of the prince also (thus): "Oh sister ! I want to hear the (name of the) family in which your son was born." (284)

The mother of the prince (thereupon) revealed (her whole story thus) ' In the country named Anga there is a very famous and excellent city named Champa, unshaken by the enemies. (285)

" There, there is a king (lit. the best of men) named Siharaha, who is like a lion to the elephants in the form of his enemies He has a beloved named Kamalappaha, the younger sister of the king of Kunkuna (286)

" She, who had no son, after a long time gave birth to a son who was betokened by an excellent dream, and who created delight (in the hearts of all persons) (Then) he was reared up (*with great fondness*) (287)

" Then the king (i e Siharaha) said (to her) " This our son is (i e will be) able *to* protect our goddess of royalty ('rayalachhi') when she will be without its protector (i e when king Siharaha will die), therefore, let him be named Siripala (i e he was given the name 'Siripala' or 'the protector of the goddess of royalty') (288)

" (Now), when that child Siripala became two years of age, the king (Siharaha, his father) all of a sudden died due *to* the disease of rheumatism (Sula) (289)

"(Then) Kamalappaha, who was crying, was persuaded by the minister Maisagara, and Siripal, who was (playing) in the lap of the nurse, was made to sit upon the throne (lit kingdom). (290)

"As the command of even the baby-king Siripala was obeyed everywhere, the death-ceremony of the king (Siharaha) was also performed afterwards (291)

'The king (Siripala), even though a baby, protected (his) kingdom by the thread of the minister (i e his kingdom was managed by the minister Maisagara), and this was quite allright (because) everywhere in the world, the government of a kingdom is (always) carried on (lit managed) by ministers (292)

"(Now), after some days Ajiyasena, the paternal uncle of the boy (Siripala), made a split in the attendents ('parigaha', of Siripala), and thought of committing the murder of the minister of the king (Siripala, i e thought of murdering Maisagara) (293)

'The minister (Maisagara), having come to know all this told (it) to Kamalappaha and requested her 'Oh queen! any how protect your son' (294)

'If your son will remain alive, you will positively (lit undoubtedly) get the kingdom

again, therefore taking him (with you) run away (lit go) somewhere, and I shall also do the same.' (295)

" Then Kamala (i e Kamalppaha), taking her son (with her), went away at night abandoning all her attendants, lest there be any breach of her secret plan ('mantrabbeya') (296)

" (What was her condition then ? She was) a queen, hence tender, had to carry her son (on her waist), (and) the night was dark, (and) she had to walk on foot Alas ! alas ! terrible are the ways of Destiny (297)

" (On the way she thought) '(My) husband is dead, the kingdom is usurped (lit ruined), I am alone, there is a great danger from the enemy (Ajiyasena), and the night is approaching the dawn alas ! where shall I go now ? ' (298)

" Thinking thus as she went onwards, she met on the road, when it was morning, a multitude of lepers (299)

" On seeing that Kamala (i e Kamalappaha), who was possessed of wonderful beauty, who had put on costly ornaments, who was a (mere) woman (abala ?), who had only one son (and that too) a baby, and whose creeper-like

body was trembling on account of the fear (of that multitute of lepers), began to cry. (300)

" Seeing her crying, the men of the multitude asked with *compassion* : ' Oh, *good* lady ! tell us who are you, and why are you afraid ?' (301)

" She (i.e. Kamalappabhā) told them her whole account as if they were her brothers, and they (i.e. the lepers) also consoled her in the following words, as if she was their sister. (302)

' Do not be afraid of anybody, we are all your brothers, having mounted this mule come (lit. go, with us) with (full) confidence.' (303)

" Then she (i. e. Kamalappabhā), who was mounted upon that excellent mule, whose body was covered with (a piece of) cloth, and who was in the middle of the multitude, went (onwards) with her son (quite) happily. (304)

" Then (after some time), there came the soldiers of the enemy (Ajiyasena) with weapons drawn up in their hands and having formidable appearance, and (they) asked the multitude : ' Oh, you (people) ' have you seen some (lit. one) queen (going by this path) ? ' (305)

" Then, the men in the multitude said.

'Oh! certainly there is in our multitude a 'rautāniyā' (i. e. a skin-disease known as 'pāmā' or scab, or a queen); if you want it (i.e. the disease of 'pāmā') take it.' (306)

" Then, one of the soldiers understood (the meaning of the word 'rautāniyā' as 'pāmā' or scab), and said: 'These (persons) are offering to us 'pāmā' (or the disease of scab); (and this is but proper on their part because) all give (only) what they have got'; and then being afraid of leprosy they ran away. (307)

" When they (i.e. the soldiers) went away Kamalā (i.e. Kamalappahā) in the company of the lepers gradually reached Ujjaini (quite) happily, and she stayed there with her son; (and) the multitude (of the lepers) went to some other place. (308)

" (Then), when she brought up her son up to youth by means of the wealth (obtained) by (selling her) ornaments, he (i. e. her son Siripāla) was, through ill-luck, attacked by the disease of Umbara. (309)

" Even though many remedies were employed, its (i.e. of the disease of Umbara) effect was not effaced; and Kamalappahā, greatly anxious, asked everybody (about the remedy of removing the disease of her son). (310)

"(Then), som body told her that there was a clever ('samatthi') and excellent physician in Kosambi who would certainly remove (any one of the) 'eighteen kinds of leprosy' (311)

"(Thereupon), Kamala, having well entrusted her son to (her) neighbours, went herself to the city of Kosambi in order to bring (i e to call) the physician. (312)

"And waiting for the physician who had gone on a pilgrimage, she stayed there (in Kosambi) for a long time, and (in the meanwhile) knowing from the words of (that) ascetic the cure (i.e the expiration of the disease) of her son she (i e Kamalappaha) has come here (313)

"I, (myself), am that Kamala (i e. Kamalappaha), he (i e this) is my noble son Siripala who has become the husband of your daughter, as is well-known everywhere (or who is well-known everywhere)" (314)

Then Ruppa (i e Ruppasundari), knowing her son-in-law, to be the son of king Siharaha, congratulated him, and praised the merit ('punya') of her daughter (315)

(Then), Ruppa (i e Ruppasundari), having gone home told all that to her brother Punnapala, and (therefore) he also, with great joy,

brought the prince (i e Siripala) to his pl
(lit house) together with his (Siripala's) fam
(i e with Kamalappaha etc) (316)

He (i e Punnapala) gave them an excell
residence, and offered them (much) wealth, c
and gold etc and Sirivala stayed there enj
ing the pleasures of Dogunduga ' gods (3

(Now) , on a certain day while the k
(Prajapala) was passing through the lane
the vicinity of his (Siripala's) residence he (
king Prajapal) saw that prince (Siripala) se
ed (happily) on a window in the company
Mayana (318)

Then the king (Prajapal), seeing Maya
(seated there), thought thus " Certain
Mayana, being under the evil influence of t
god of love has stained my family (319)

" At that time, I, blinded by anger d
that one improper thing (and now this) seco
(improper thing) is done by her (i e Mayan
who is blinded by love Alas ! alas ! (she h
done) a very improper thing ' (320)

(Then), to the king (Prajapala) who w
thus (greatly) dejected, Punnapala reveal
the whole account of (his i e Prajapala's
daughter (i e of Mayana) which was full
(great) wonder (321)

Having heard that, the king (Prajāpala), with his mind struck with wonder, went to that residence (of Siripala), and (there) he was bowed down to, with great courtesy, by the prince (Siripala) together with Mayana. (322)

(Then) the king (Prajapala), bent down with shame, said . " Fie upon me who am devoid of courtesy, for I did such an improper thing, being stupefied by the poison of the serpent in the form of pride " (323)

(And turning towards Mayana, he said) ' Oh, child ! blessed are you, meritorious are you, full of (the power of) discrimination are you, and you alone know the ' Tat va ' (or the true nature of things),—you who are possessed of such (i e so much) courage (or prowess) (324)

" You have elevated my family, you have elevated your mother also, and you have elevated the Jaina Religion, you (and you) alone are blessed (you who have done such a thing). (325)

" (Therefore), oh, child ! pardon me for the offence that I committed at that time, being blinded by darkness in the form of igno-

rance, and with my power of discriminati being lost on account of irresistible pride (326)

Mayanā, bent down with modesty, sa "Oh, father ! do not be dejected in your mir all this has happened on account of (the e effect of) my karma (327)

" (Oh, father !) this is but certain th nobody gives happiness or misery to anyboc (but) the 'jivas' experience only the karr which they have accumulated." (328)

"Let nobody take pride that an actu which he does is certainly accomplished, (fo even an action done by the best of gods, l comes reversed on account of (the evil eff of) karma. (329)

"Therefore, oh, father ! know the 'Tatt (or the principles of fundamental truth) p pounded by the Jinas, to be the best, knowi which, one is enabled to know the comparati strength and weakness of the 'karmas' and t 'jivas', as also the (principle of) 'bandh (i. e. the uniting of the karma-pudgala wi the soul) and 'moksha' (i. e. the liberati of the soul by the destruction of the karm which have stuck to it)". (330)

Then having accepted the Jaina Religion, the king, who was pleased, said: "That I have got the son of king Siharaha as my son-in-law, is verily like a Caintāmani (i. e. Desire-yielding) gem unexpectedly fallen into my hand by accident, when it (i. e. the hand) was stretched only for getting a stone."(331, 332)

(Then) the king (Prajāpāla) seated his son-in-law and daughter on an excellent elephant, and having brought them home (i. e. to his palace) with great festivity, honoured them by (giving them much) wealth (i. e. gave them much wealth). (333)

(Moreover), there was a (loud) cry of praise (that she was a great 'satee') about Mayanā, who was possessed of courage and chastity; and the greatness of the Jaina Religion ('jina-s'āsana') spread in the whole city. (334)

(Now) on a certain day, Siripāla accompanied by his retinue, consisting of horses, elephants, chariots and warriors, went to the royal garden like a prince of gods ('sura-kumāra') incarnate. (335)

(And) when the people, who had ascended on the rooms on the tops of their

were looking at him with great delight, a certain villager asked a citizen (thus) (336)

"Oh, oh, (please) tell me who is this person (Siripala) who is going sportively like a prince ?" The citizen replied: "Oh, he is the son-in-law of (our) king" (337)

Having heard that the prince (i e Siripala) became suddenly pale as if struck with an arrow and taking a turn went home (greatly) dejected (338)

Having seen him in that condition, his mother (Kamalappaha), who was (greatly) bewildered, spoke thus: "Oh, child ! does any disease in your body give you pain to-day ?" (339)

"Or, oh, you Indra-like (son), has anybody given you a bad (lit undeserving) insult " (340)

"Or, have you given place in your heart to some best of maidens (i e are you enamoured of some best of maidens) ? As for the immodesty shown by a house'wife, it is quite improbable in the case of Mayanā. (341)

"(But) your mind is certainly full of anxiety on account of any reason whatsoever,

because, oh, child ! your lotus-like face appears to be pale." (342)

(Then) the prince replied : "Oh, mother! here (in my face becoming pale), there is not any reason out of these (four); but hear this another reason. (343)

" I have become famous here (in this city), not by my own merits, nor by the name of my father, nor by your merits, but by the name of my father-in-law." (344)

" And this cause of the lowest position (out of the four-fold positions of a man) has been (always) relinquished by good persons; hence it is that my mind is also pained on account of my stay in the house of my father-in-law." (345)

Then said his mother (Kamalappahā), " Having gathered together a large army consisting of four parts, take back the kingdom of your father and make my heart free from the dart (of pain or misery)." (346)

The prince replied : " Oh, mother ! the taking back of our kingdom with (the help of) the army of my father-in-law, certainly gives even more pain to my mind." (347)

" Therefore, my mind will be at ease only if I take back the kingdom of my father with the strength of the wealth earned by my own hands, and not otherwise " (348)

' Therefore, having gone to some foreign country alone, I shall, with the help of the strength of the wealth earned (by myself), soon take back the kingdom of my father." (349)

His mother replied to him "You are (only) a boy, you are (quite) straightforward and you are tender, (whereas) wandering in foreign countries is, indeed, (very) difficult and painful (350)

Then the prince told his mother " Oh, mother ! do not say like this, there is difficulty only so long as the courageous do not undertake (to do a thing) ' (351)

Again the mother said "Oh, child, (then) we shall (also) come with you, (because) without you what (other) tie (or connection) have we got here in this place ?" (352)

The prince said: "Oh, mother ! if you come with me, I cannot move freely in every place, therefore, you stay here " (353)

(Then) Mayanā said "Oh, lord ! I shall

accompany you, (and) I shall be no burden to you like the shadow of the body." (354)

The prince replied: "Oh, dear! (lit. go ddess) who are (always) alert in (practising) the excellent (i. e. true) religion, upon my words you stay here, (always) doing service to your mother-in-law." (355)

Mayanā said: "Though chaste women do not any how like (lit. wish) the going (lit. journey) of their husbands (to foreign countries), yet oh, lord! your order should be obeyed by me (lit. your order alone is acceptable to me). (356)

"But you should not, even for a moment, remove from your mind the (Nine) Dignities such as Arihanta and others. You will also (always) remember your mother, and sometimes also me, your servant." (357)

The mother also knowing his (firm) determination made an auspicious Tilak-mark (on his forehead) and said: "For your welfare, I shall propitiate the Navapada". (358)

Mayanā said; "Oh, lord! I, also, shall, with a fixed mind, always propitiate the very Navapada which are the cause of welfare." (359)

Siripala, sprinkled with that nectar of the vords of Mayana, bowed down to the feet of his mother, bade farewell to his wife and with a sword in his hand, started from his house, having first raised up his left leg, at the time which was characterized by the entrance (i e presence) of the breath in the left nostril (lit moon's nostril) which was adorned by clear drops of water (360, 361.)

(And) observing (different) objects of curiosity in (various) villages, mines, cities and large towns (either on land or on sea) etc, he, like a lion, with his mind (quite) free from fear, arrived in the vicinity of a mountain. (362)

There in a certain forest, which was full of blooming flowers and fruits like those in the garden of Indra, while he was looking at a line of trees which was pleasant on account of the (sweet) sound of the cooing of cuckoos, he saw, seated underneath a beautiful Champaka tree, a handsome man who was possessed of excellent beauty and dress, and who was reciting a 'mantra' (or incantation) (363, 364)

He, when he finished his recitation, was asked by the prince with modesty (thus) " Who are you, and what are you reciting, and why are you (moving) alone in the forest ? (365)

He replied; "My preceptor has given me a Vidyā (or 'spell') and I have (already) recited it, but without a helper I do not succeed in accomplishing it and getting my desired object. (366)

"(Therefore), oh, you, magnanimous one! if you will, anyhow, become my helper to-day, I will be able to fulfil my (desired) object, by being successful in accomplishing the spell." (367)

Then on a certain night, that 'sādhaka' *(or accomplisher)*, with the help of the prince, had his spell accomplished as if in sport. (368)

(Then) that 'sādhaka', for returning the obligation, gave the prince two medicinal herbs and spoke these words (369).

"One (of these two herbs) enables a person to cross safely through water ('jalatārini'), and in the same way, the other evades the weapons of the enemy('parasathhanivārini'); these medicinal herbs, (therefore),should be kept (carefully) furnishing them with covers made up of 'three metals' (viz. gold, silver and copper). (370).

(Then) when that Vidyāsādhaka, accompanied by the prince, went to the declivity of the mountain, he was thus spoken to by the mineralogist: (371

"Oh, lord! though accomplishing according to the rules prescribed by you we are not able, due to one reason or the other, to accomplish the production of the (gold producing) liquid ('rasasiddhi')" (372)

Then the prince said 'Oh, you (mineralogists)! accomplish it in my presence' Then when they did so, they became succesful in accomplishing the production of the gold-producing liquid (373)

(Then) the 'sadhakas' having produced (lit made) gold said "Oh prince! it is due to your favour that we have been successful in accomplishing the production of the (gold-producing) liquid (374)

"Therefore, take this gold But the prince who was indifferent (to the desire of gold), did not take it still, however, though he did not take it, they tied some of it to his garment (375)

Then the prince, (moving through various places), gradually came to a city named 'Bharuyachchha' (i e Broach) and (there) by selling (lit spending) the gold, he purchased clothes ornaments and weapons (376)

And having furnished the two medicinal herbs with covers (made up) of (three-fold) me-

tals, he tied them to his hand and (then) he moved in the city at his pleasure with delight like a prince of gods (377)

Now in the city of Kosambi, there lived a bania (i e a merchant) named Dhavala, and because he possessed much wealth he became known in the world as Kubera (the god of wealth) (378)

(And) that merchant having bought with crores of gold coins (various) mercantile commodities ('kayanaga') and accompanied by many merchants (lit sons of merchants), had come to Bharuyachchha (379)

There he made a (very) big profit, but still intent on going to a distant shore on account of covetousness of wealth, he got many ships made ready (380]

There was one middle-sized ship which was beautiful being furnished with 16 masts, and there were 4 smaller ships each of which was furnished with 4 masts (381)

There were 100 (big) ships used for a long journey, 108 boats, 84 'Donas' (a kind of ships) and 64 'Vegadas' (another kind of ships) (382)

(There were) 54 'Sillas' (a kind of [illegible]

50 'Āvattas' (also a kind of ships), and 35 'Khurappas' (a kind of ships) Thus (in all there were) 500 ships (383)

With the permission (lit order) of the king they (i e the ships) were filled with merchandise and (then) the captains of the ships and the merchants embarked on them (i e the ships)— a special care of which was always taken by the divers, boatmen, rowers, mariners, and helmsmen, and which were diligently protected by 10,000 soldiers, who were under the service of Dhavala and who had held various kinds of weapons (ready) in their hands [lit whose hands were intently engaged in (holding) various kinds of weapons] and which were decorated with many 'chauries', umbrellas, 'sikkaries' (a kind of ornaments for the ship), flags and excellent crests, and whose beauty was enhanced by sails, ropes, anchors, 'pakhharas' (a kind of implements for the protection of a ship), and drums (384, 385, 386, 387)

(Then) having stored them (i e. the ships) with large quantities of water, provisions for the journey, and fuel, Dhavala, with his retinue, embarked on ships in an auspicious moment and

gave orders for putting the sails on (lit caused them to be started) but even though oblations were given, and the drums were beaten with a loud noise, the ships did not move, in spite of the sailors' trying to do so (388, 389)

Then on account of that anxiety, Dhavala had his face turned black and (therefore) having got down, he went into the city and asked a woman (the reason of the ship's not moving) (390)

She replied " These ships are stopped by a god (and) they will move (only) when a man possessed of thirty-two auspicious marks on the body is given in oblation' (391)

Then Dhavala having pleased the king with presents of very costly things, requested him (thus) Oh, lord ! give me one man for offering oblation' (392)

The king said "Take, as you please, any man who might be a foreigner and helpless (i e without a guardian etc), but you should not take any other person (393)

Then when the soldiers of Dhavala began to make a search for such a man, they came to know the prince Siripala to be a foreigner (394)

Then they (lit. those people i.e. the soldiers) informed Dhavala about him (i.e. Siripāla) who was possessed of 32 auspicious marks on the body; and Dhavala again obtained the order of the king for capturing him. (395)

(And then) that Siripāla, though he was sitting in the market (or forum) in a pleasant mood, was suddenly surrounded by the soldiers of Dhavala who had weapons drawn up (ready) in their hands. (396)

(And they said:) "Oh, oh, come on quickly; to-day, the merchant Dhavala has become exasperated with you. You will be given in oblation to a god; do not say that we did not tell you (so). (397)

The prince replied: "Oh, oh, give oblation by (offering) that animal in the form of Dhavala; have you ever heard anywhere that anybody gives oblation by (offering) a lion?" (398)

Then the soldiers tried to show some strength, but hearing the roaring noise (lit. roaring of a lion) produced by the prince, they ran away like a crowd of jackals. (399)

The king also being impelled by Dhavala sent his own army; but that too was defeated by the prince in no time (lit. in half a moment). (400)

NOTES

Notes

St 1 अरिहाइनवपयाइं (Sk अरिहादिनवपदानि) The Nine Dignities or 'Padas' constituting the three 'Tattvas' or groups of fundamental Dignities viz (1) देवतत्त्व (2) गुरुतत्त्व and (3) धर्मतत्त्व which are very essential and indispensable factors in Jainism, a firm faith in which enables a man to obtain what is known as 'सम्यक्त्व' or True Faith—which is a true path to Liberation. Hence they occupy an unique place in Jainism, and their importance is the greatest of all, as they constitute the very essence of the Jaina Religion. The reverend author of this book Ratnas'ekharasûri himself emphasizes, in striking words, the great importance of these Nine Dignities or Padas, upon which he has based his whole story, his object being to create in our hearts a true and firm faith in these Nine Dignities in order to enable us to reach the true path to Liberation and thus cross the ocean of this miserable worldly life. First he enumerates them in verse 23 of the text thus

" अरिहंतसिद्धायरिया, उज्झाया साहुणो अ सम्मत्त ।
नाणं चरण च तवो, इय पयनवग मुणेयव्वं ॥ "

and then he remarks in verse 33 l. 1. " पयाइं

नवपयाइं, जिणवरधम्मंमि सारभूयाइं ।": 'These Nine Dignities constitute the very essence of the religion of the excellent Jinas.' Thus theirs is a very unique place in the Jaina worship and devotion, and the incessant flow of their eternal adoration, from ancient times, has remained unflinching even up to-day. This is quite evident from the two great religious festivals,—which the Jains (especially the orthodox) so devoutly observe very magnificently and reverentially even to-day, in the months of Chaitra and Āshwin,—known as 'आयंबिल ओलीs' when they keep what are known as 'Āyambila' fasts (which consist in taking rough (पंत) and tasteless (लुहं) food devoid of ghee, sugar, oil, milk and all such tasty articles of eating which create passions, and which we generally take every day—and this food, too, is to be taken only once a day). It is, therefore, essential for us, as students of the Jaina Literature, to study properly all these nine great and important Dignities, and have a clear conception of all of them, so that we may have a fair idea of what constitutes the essence of the Jaina Religion. The Nine Dignities already mentioned above are (1) अरिहंत (2) सिद्ध (3) आचार्य (4) उपाध्याय (5) साधु (6) ज्ञान (7) दर्शन (8) चारित्र (9) तप. The

first two constitute the 'Devatattva'. The third, fourth and the fifth constitute the 'Gurutattva', and the last four constitute the 'Dharmatattva'. We shall discuss all these Nine Dignities briefly below.

1. अर्हत् or अरिहंत *also called* तिर्थंकर—the propounder of the Jaina Tirtha or Religion and the Destroyer of the internal enemies (such as Love and Hate, as also Anger, Pride, Deceit and Greed). He is said to be possessed of twelve Gunas viz. the eight 'Prātihāryas' (प्रातिहार्य्स) or paraphernalia (consisting of eight things), and four 'Atis'ayas' (अतिशयस्) or excellences. The eight 'Prātihāryas are mentioned in the following 'sloka': " अशोकवृक्षः सुरपुष्पवृष्टिः दिव्यध्वनिश्चामरमासनं च । भामंडलं दुंदुभिरातपत्रं सत्प्रातिहार्याणि जिनेश्वराणां ॥ " They are thus (i) The As'oka Tree, sitting under which the Tirthankara delivers his sermons. (ii) The Shower of fragrant flowers possessed of five different colours, by gods, which covers the lower part of the Tirthankara's body up to the knees. (iii) The Super-human Speech of the Tirthankara which is as sweet as nectar, and which could be understood by all creatures—gods, human beings, and animals, alike. (iv)

The Four Pairs of Chauries possessed of gold handles studed with gems, which are waved before the Tirthankara by the gods (v) The Gold Throne also studed with gems on which the Tirthankara sits (vi) The Halo of Light seen round about the head of the Tirthankara (vii) The Celestial Drum (viii) The White Umbrellas twelve in number, and decorated with wreaths of pearls, held over the Tirthankara, who sits on his throne in the 'Samosarana' (समोसरण) with his face turned towards the east, and over his other three similar forms, which are created by the gods in the south, west and north The four 'Atis'ayas' or excellences are (1) The Apayapagamatis'aya, (अपायापगमातिशय) according to which all the troubles and hardships (उपद्रव), both external (such as all diseases and others), and internal (such as the troubles or hardships which stop one from being charitable, from gaining, from enjoyment, from enjoyment again and again, from exerting himself and also those which make him laugh, pleased, displeased, afraid, aggrieved, censured, engage into sexual enjoyment, also those which bring unbelief, ignorance, sleep, non-aversion to worldly things, love, and hate) According to this Atis'aya,

moreover, the places lying in the 21 'yojanas' round about the place where the Tirthankara moves, remain free from diseases and droughts etc. (ii) The Gnānātis'aya (ज्ञानातिशय) which refers to His Omniscience or Kevala Knowledge. (iii) The Pûjātis'aya (पूजातिशय) which refers to His being worshipped by all—gods, kings and men. (iv) The Vāchanātis'aya (वाचनातिशय) which refers to the speech of the Tirthankara, which is such as could be understood by gods, men, and animals, alike. It is said to be possessed of 35 'gunas' which we need not mention here.

certs it, as he has broken off all his connections with gross matter or 'pudgala', as it is called in Jainism.

3 *Achārya or the Religious Head* —He is said to be possessed of 36 'gunas such as the control of the five senses, freedom from love and hate, celebacy, non-injury, not telling a lie, not taking any thing which is not given, not being attached to worldly things, the five 'Acharas', the five 'Samitis' and the three 'Guptis

4 *Upadhyāya or The Religious Teacher* who teaches other monks under him the Elevan Angas, the Twelve Upangas, and who observes what are known as 'Charansittari' and 'Karansittari All these make up his 25 'gunas

5 *Sadhu or a Monk*, who is on the path to Liberation He is said to be possessed of 27 'gunas' such as non-injury, not telling a lie, not taking what is not given, celebacy, non attachment to worldly things, not taking food at night, protecting the lives of six kinds of living organisms of earth, water, fire, wind, plant and the moveable bodies, curbing the senses, curbing greed, forgiveness, pure mind,

examining clothes carefully for avoiding 'hinsā' of any living creature stuck to it, practising self-control, curbing the mind from going astray, not uttering foul words, curbing the body from any ill-use, suffering cold and heat, and suffering delightfully and patiently the troubles and hardships leading even to death.

6 to 9. The remaining four Dignities are: (1) 'सम्यग् दर्शन' or True Faith. (2) 'सम्यग् ज्ञान' or True Knowledge (3) 'सम्यक् चारित्र' or True Character and (4) 'तप' Penance.

people of this world to cross the ocean of this worldly existence and reach Emancipation The diagram on the opposite page shows the circle which is known as 'The Siddha-Chakra' or 'The Circle of the Sacred Ones (viz the Nine Dignities) as it is found in the Jaina temples and so reverentially worshipped by the Jains

The special feature to be noted here is that in Jainism it is not any particular person (or persons) that is worshipped but it is the pada or the 'dignity —i e merits or virtues— that is worshipped Thus it is not Mahavira or Rishabha-the person that is worshipped, but it is the Arihanta Pada, which they have got, that is worshipped The same is the case with all the remaining dignities सिद्धचक्क (Sk सिद्धचक्र सिद्धानाम् (of the sacred ones) चक्र सिद्धचक्र or नवपदैः सिद्ध निष्पन्न चक्र इति सिद्धचक्र)—the circle formed by the Nava Pada or Nine Dignities such as Siddha etc already explained above, hence in short it can be translated as The Circle of the Sacred Ones माहप्पम् (Sk माहात्म्य)—greatness उत्तम (Sk)—most elevated highest जपेमि (Sk जल्पामि) जप् is a Pk root for Sk जल्प् to speak or to to tell

' St 2 मज्झिम is Pk for Sk मध्य

St 3 तित्थ (Sk तीर्थ) The Four-fold Reli

श्री सिद्धचक्रजी or नवपदजी



The Circle of the Sacred Ones

or

The Nine Dignities

श्री सिद्धचक्रजी or नवपदजी



The Circle of the Sacred Ones

or

The Nine Dignities

-gion established by Lord Mahāvira, consisting of (1) monks, (2) nuns, (3) laymen, and (4) laywomen. वित्थरियं (Sk. विस्तृतं) spread. सविसेसं (Sk. सविशेषं) specially. गीयत्था (Sk. गीतार्थाः) Those sādhus or monks who are well-versed in the Jaina scriptures, and who are well-conversant with the rules and usages which a sādhu has to observe in practical life.

St. 4. वेभार (Sk. वैभार) and विउल (Sk. विपुल), are the names of two mountains which are situated on the boundary-line of the country of Magadha. परिसर—boundary-line.

St. 5. विक्खाओ (Sk. विख्यातः) famous. चलण Sk. चरण) feet. In Pk. र is sometimes changed to ल. विहि (Sk. विधि) lit. fortune; here, good fortune. अज्जिय (Sk. अर्जित) earned. तित्थयरगुत्तो (Sk. तिर्थकरगोत्र) or what is usually known as the 'तिर्थंकरनामकर्म' which is a kind of 'karma-prakriti' (or potency of action) which enables a man to become a Tīrthankara. It is earned or acquired when a soul entertains the noble 'Bhāvanā' expressed in the phrase "सविजीव करु शासनरसी".

St. 6. पढम (Sk. प्रथम) lit. first; chief. वर excellent. सारो endowed with. चउबुद्धि (Sk. चतुर्बुद्धि) The Four Talents. A little discussion on this term will make its understanding quite clear. The Nandisūtra of Shrimad Devavācha-

kasūri gives us an important information about various technical terms; and the Four Buddhis or Talents are also explained there. In the beginning, the sūtra says: " णाणं पंचविहं पन्नत्तं, तं जहा—आभिणिबोहिअनाणं सुअनाणं ओहिनाणं मणपज्जवनाणं केवलनाणं " (सू. १.) i. e 'knowledge is of five kinds viz Ābhinibohika (or knowledge which we obtain by means of our talent), Shruta (or knowledge which we obtain by 'hearing' scriptures etc), Avadhi (or knowledge by the power of which we are enabled to know whatever things happen in a particular part or region of the earth within a certain specified limit, great or small, without the use of the senses or the mind), Manahparyāya (or knowledge by means of which we are enabled to know, without the use of the senses or the mind, the thoughts and *desires of* the minds of other persons), and Kevala (or Omniscience) Commenting upon this sūtra, the commentator Haribhadrasūri defines the Ābhinibodhika, the first kind of knowledge, thus:

of the Nandisūtra: commentary page 21] The words " मतिज्ञानमेव " underlined in the passage, quoted above, show that the word आभिनिबोधिक is a synonym of the word मति (Pk मइ) This आभिनिबोधिक or मति knowledge is again sub-divided by the Nandisutra into two sub-divisions: " आभिणिबोहियनाण दुविहं पन्नत्तं, तंजहा — सुयनिस्सिय च अस्सुयनिस्सिअ " (सू २६) The two sub-divisions thus are: (1) श्रुतनिश्रित or that मति knowledge which arises on account of the power of the study of hearing of the श्रुत knowledge practised previously (i e in previous life) and (2) अश्रुतनिश्रित or that knowledge which arises without any such thing practised before As the commentator says, ' it arises out of the ' तथाविधक्षयोपशम ' or that particular state in which all the potencies of action (कर्मप्रकृतिs) that come in the way of our obtaining such knowledge are destroyed and subsided Now this second sub-division अश्रुतनिश्रित आभिनियोधिक or मति knowledge is again further sub-divided into four kinds which are known as ' चउबुद्धि ' or the Four-Talents mentioned here " अस्सुअनिस्सिअं चउव्विह पन्नत्तं, तं जहा उप्पत्तिआ १. वेणइआ २. कम्मया ३. परिणामिआ ४ । बुद्धि चउव्विहा वुत्ता पंचमा णोवलब्भइ ॥ " (सू २६). Thus the Four Buddhis or talents are (1) औत्पत्तिकी i e. Intui

tive or Spontaneous (2) वैनयिकी i e Disciplined (3) कर्मजा i e resulting from practice and experience and (4) पारिणामिकी i e Developed. In the Nandisutra they are thus defined

"पुव्व अदिट्ठमस्सुअ-मवेइयतक्खणविसुद्धगहियत्था।
अव्वाहयफलजोगा, बुद्धी उप्पत्तिआ नाम॥"

"भरनित्थरणसमत्था, तिवग्गसुत्तत्थगहियपेआला।
उभओ लोगफलवई, विणयसमुत्था हवइ बुद्धी॥"

"उवओगदिट्ठसारा, कम्मपसंगपरिघोलणविसाला।
साहुक्कारफलवई, कम्मसमुत्था हवइ बुद्धी॥"

"अणुमाणहेउदिट्ठंत-साहिआ वयविवागपरिणामा।
हियनिस्सेअसफलवई-बुद्धी परिणामिआ नाम॥"

Under each of these four verses defining the four kinds of 'buddhis' the Sutrakara gives a long list of examples or stories which illustrate the same (i e the four 'buddhis') The illustrations given for the Autpattiki buddhi are enumerated in the following three verses

"भरहसिल १ पणिय २ रुक्खे ३, खुड्डग ४ पड ५ सरड ६
काय ७ उच्चारे ८।

गय ९ घयण १० गोल ११ खंभे, खुड्डग १२ मग्गित्थि १३
पइ १४ पुत्ते १५॥

"भरह १ सिल २ मिंढ ३ कुक्कुड, ४ वालुय ५ हत्थी ६
अगड ७ वणसंडे ८।

पायस ९ अइया १० पत्ते ११, खाडहिला १२ पंच पियरो य १३ ॥

"महुसित्थ १७ मुद्दि १८ यंके १९, नाणए २० भिक्खु २१ चेडगनिहाणे २२ ॥

सिक्खा य २३ अत्थसत्थे २४, इच्छा य महं २५ सयसहस्से २६ ॥ "

Those for the Vainayiki are —

"निमित्ते १ अत्थसत्थे अ २, लेहे ३ गणिए अ ४ कूव ५ अस्से अ ६ ।

गद्दभ ७ लक्खण ८ गंठी ९, अगए १० रहिए अ ११ गणिया य १२ ॥

"सीया साडी दीहं च, तणं अवसव्वयं च कुंचस्स १३ निव्वोदए अ १४ गोणे, घोडगपडण च रुक्खाओ १५ "

Those for the Karmaja are —

"हेरण्णिए १ करिसए २ कोलिय ३ डोवे अ ४ मुत्ति ५ घय ६ पवए ७ ।

तुन्नाए ८ वड्ढई य ९ पूयइ १० घड ११ चित्तकारे अ १२"

And those for the Parinamiki are —

"अभये १ सिट्ठि २ कुमारे ३, देवी ४ उदिओदए हवइ राया ५ ।

साहू य नंदिसेणे ६ धणदत्ते ७ सावग ८ अमच्चे ९ ॥

"खमए १० अमच्चपुत्ते ११, चाणक्के १२ चेव थूलभद्दे य १३ ।

नासिक्कसुन्दरिनंदे १४, वइरे १५ परिणामबुद्धीए ॥

"चलणाहण १६ आमंडे १७, मणी य १८ सप्पे य १९ खग्गि २० थूभिंदे २१ ।

परिणामियबुद्धीए, एवमाई उदाहरणा ॥ "

All these illustrations or stories are given in the Malayagiri's Commentary on the Nandisutra (Āgamodaya Samiti Edition). They are also given by Haribhadrasuri as he say, in his commentary on the Āvas'yaka Sutra, as he has not given them in his commentary on the Nandisutra on account of the fear of length. If we were to give at length all these stories in full details, it would make a whole separate volume. Hence being satisfied by only enumerating them as above we shall here take the first story from each of the four lists of illustrations, and give four stories in details in order to illustrate the four 'buddhis' respectively. Those desirous of knowing all of them in details should refer to the two commentaries mentioned above. The four illustrations that are to be given here are :—

(1) सिल (Sk. शिला) or the Story of the Stone which illustrates the Autpattiki Buddhi. [Before actually giving this story one point requires to be made clear. The first illustration, given in the first verse out of the 3 verses giving illustrations for the Autpattiki Buddhi, is भरह सिल which refers to the whole of the 2nd verse '१ भरह १ सिल २ मिंढ etc'—all these stories

being illustrated in one long story of रोहक, the son of भरत a dancer ('nata'). As the commentator Malayagiri says 'भरह सिल मिंढे' इत्यादिका च गाथा रोहकसंविधान सूचिका ". Now this whole long story of रोहक illustrating all the 13 examples given in verse 2. is itself called 'भरहसिल' in the first verse. But all these 13 illustrations cannot be given here for fear of unnecessarily lengthening the notes. Hence the second illustration of सिल alone, [the first illustration of the dancer भरह (Sk. भरत) is not given because it is not so interesting and does not so well and exquisitely illustrate the Autpattiki Buddhi], is given here. It is as follows :—

There was a city named *Ujjaini*. In its vicinity there was a village inhabited by dancers. In that village there lived a dancer named Bharat. His wife had died, but he had a young son named Rohaka. Hence in order to well look after him he soon married a second wife. But she did not treat Rohaka well. Rohaka, however, brought her round by playing a trick with the help of his Autpattiki Buddhi. But thinking that, in order to take revenge, she will kill him by poison etc., he always took his food in the company of his

father, but never took it alone Now on a certain day, he went with his father to the city of Ujjaini and he saw that city of Ujjaini which was like the city of gods (i e Indrapuri) With his heart struck with wonder, he observed the whole of the city very well, and then, with his father he went out of the city His father, saying that he had forgotten something in the city, asked Rohaka to sit on the bank of the river Sipra and went to the city again for bringing that thing Now, here, Rohaka also according to his clever boy-like nature, *drew the figure of the whole* of the city on the sand of the bank of the river Sipra Now, in the meanwhile, the king of Ujjaini who was mounted on his horse, and who was moving quite alone, being on account of one reason or the other, separated from his company, tried to pass by that path When Rohaka saw him passing through the (figure of the) city drawn by him he asked the king: "Oh, king! do not go by this path The king asked 'Why?" Rohaka replied 'Do you not see that this is the royal palace?" The king, through curiosity, saw the whole of the city drawn by him (i e Rohaka) and asked "Boy! did you ever see this city before?' Rohaka

replied, "No, I have come here from my village only to-day" Then the king thought, "Oh, wonderful is the talent of this boy" Then he asked Rohaka "Boy! what is your name, and what is your village?" He replied "My name is Rohaka, and I live in the neighbouring city." By this time there arrived Rohaka's father and both of them started for their village The king also went his own way and thought in his mind "I have got 499 ministers, but if however, I may get a prime minister possessed of exceptional talent and intelligence, then my kingdom would go on quite happily, because generally a king possessed of the strength of 'buddhi' (i e talent), though wanting in other kinds of strength, is never defeated and conquers other kings as if in sport. Thinking thus, he after a few days called before him the leading men of the village, and apparently ordered them to make 'a very big stone' lying outside their village into a covering (i e ceiling) fit for a royal 'mandap', without lifting it from that place But by ordering them to do so he really wanted to test the 'buddhi' (i e the talent) of Rohaka Then receiving this order from the king, all the people of the village, thinking it impossible to carry out

the order of the king and therefore with their minds greatly troubled, gathered together in an assembly outside the village and began to ask *one another* thus "What should be done now? the king has given us a very bad order, and if the order of the king will not be carried out, great evil will come to us" While they were thinking thus it became mid-day, and their anxiety increased more and more Now Rohaka, as usual, did not take his meals without his father and he (i e his father) had gone *to the meeting of the villagers outside* Then Rohaka, being very much hungry, went to his father and began to cry and said "I am very hungry, therefore come home for meals" Bharata, his father, said 'Child! you are happy, you do not know any calamity of the village" He asked "Father what is it?" Then Bharata explained to him *the order of* the king in full details. Then by the power of his innate talent Rohaka at once thought out a plan of accomplishing the work and said "Do not be troubled Dig underneath the big stone in order to create a 'mandapa' fit for the king and place pillars at proper places Then make the walls and polish them." When he said so, all the people of the village cried

out "excellent!" and then all of them went to their houses for meals Having taken their meals they came to the place where the stone was lying, and began to do their work. After a number of days they completed the whole 'mandapa', and that stone served the purpose of its ceiling Then the royal officers brought the intelligence to the king that the order of His Majesty was carried out. The king asked "how?" Then they revealed to the king the whole manner in which the 'mandapa' was created Then the king asked as to whose buddhi it was and they replied "This is the Autpattiki Buddhi of Rohaka, the son of the dancer Bharat' In this way the king tested the 'buddhi of Rohaka twelve other times by giving similer riddle-like orders as illustrated in the remaining 12 illustrations given in the second verse, all of which Rohaka solved easily by means of his innate 'buddhi' The king was, then, greatly pleased with his wonderful Autpattiki Buddhi and appointed him his prime minister—thus placing him at the head of all his 499 ministers Here ends our illustration of the Autpattiki Buddhi

(2) निमित्त (Sk. नैमित्तिक) or the Story of an Astrologer which illustrates the Vainayiki Buddhi —

In a certain city there lived an inspired sage (or seer). He had two pupils who were studying under him 'the science of marks and omens (निमित्तशास्त्र)' One, who was very obedient and modest towards the preceptor, always pondered over what the preceptor taught, and if there remained any doubts after pondering over, he went to the preceptor and solved them Thus always pondering over whatever he learnt, he became clever and intelligent The other pupil was devoid of all these virtues of modesty, pondering over, etc and hence he did not turn out to be so Now, once, being asked by the preceptor both of them started for a neighbour ing village On the road they saw some big foot-prints and therefore, the pupil who had formed the habit of pondering over (Vimrus'yakari) asked the other who never pondered over (Avimrus'yakari) thus "Brother! whose foot-prints are these?" Avimrus'yakari replied "What is to be asked here? These are the foot-prints of an elephant" Then Vimrus'yakari said "Do not speak like this these are the foot-prints of a she-elephant, and she is blind by the left eye on her is mounted a certain queen,—her husband is alive, and she is heavy with child, and about to give birth, and she will deliver

to-day or to-morrow, and a son will be born to her" Then, when he said so, Avimrus'yakari asked ' How did you Know this?" Vimrus-yakāri replied: "Knowledge can be judged by conviction, hence while going further it will be more certain by conviction Then they reached the village of their destination, and on the bank of a great lake outside that village they saw the queen halted there They also saw that the she-elephant was blind by the left eye At this moment a certain maid-servant (of the queen) said to a courtier 'I congratulate you upon the king's getting a son" Thereupon Vimrus'yakāri called the attention of Avimrus'yakari upon the words of the maid-servant, and the latter replied: "I am convicted of everything, your knowledge is quite right" Then they, having washed their hands and feet, sat under a fig-tree situated on the bank of that great lake in order to take rest, and were seen by an old woman who was carrying a pot full of water upon her head, and she examined them and thought "Verily, these appear to be learned persons Therefore, I shall ask them about the coming back of my son who has gone to a foreign country" She asked them the same, and while

she was doing so, the pot on her head fell down and was broken into hundred pieces Then at once, Avimrus'yakari spoke "Your son has gone to destruction (i e death) like this your pot." Vimrus'yakari said: "No, no, brother! do not speak like this, her son has already come to her house", and he, then, said to the old woman "Oh you, good old lady! go home and see the face of your son." Then, she, being spoken thus, went towards her house as if become alive again, giving hundreds of blessings to Vimras'yakāri, and there she found that her son had come home. There she was bowed down to by her son, and she also gave him her blessings and told him about the incident of the astrologer (Vimrus'yakari. Then with the permission of her son, she gave a pair of clothes and a number of rupees to Vimrus'yakari as a present And Avimrus'yakāri greatly dejected at heart thought in his mind thus: "Verily, I am not well taught by the preceptor, otherwise how is it that I cannot know this if he does it?" Then having performed the work of the preceptor, both of them came before the preceptor There Vimrus'yakari at the very sight of the preceptor bent down his head, folded his hands, and fell at the feet

of the preceptor with great respect, and with his eyes full of the tears of joy But Avimrus'yakari stood there as motionless as a mountain without even slightly bending down his body, inhaling smoke, and emitting out the fire of malice Then the preceptor asked him "How is it that you do not fall at my feet?" He replied "He, who is well-taught, will fall at your feet, not I" The preceptor said "How do you say that you are not well-taught?" Then he revealed to him the whole account Then the preceptor asked Vimrus'yakari "Boy! tell me how did you know this?" Then he said "At your advice I began to ponder over thus —that these foot-prints are well-known as those of an elephant, but when I reflected over it further, whether they were of an elephant or of a she-elephant and seeing their corporeal size I decided that they were of a she-elephant Again I found that the she-elephant had completely cut down a bower of Valli-creepers which forms her substinence on her right side, but not on the left Hence I decided that she was blind by the left eye, Again I reflected that a person possessed of such a retinue, and mounted upon an elephant, cannot be other than a royal person and that

person had, I found, alighted the elephant at a certain place in order to calm down her bodily pain, and judging from the size of her body I decided that she was a queen, and seeing some small bits of the skirt of a red garment entangled in a tree I decided that her husband was alive. Finding that she had got up after supporting herself on her hand on the ground, I decided that she was heavy with child and judging the unbearable freeing and placing on ground her right leg I decided that she was about to deliver. Now as regards the question of the old woman my reflection was thus:—"Just as her pot merged into the dust from which it was born, in the same way the son also will meet his mother who gave him birth". Then after this the preceptor looked at Vimrus'yakāri with delight and praised him, and to Avimrus'yakari he replied: "It is your fault, that you do not ponder over, and not mine. We (preceptors) are simply to explain to you the meaning of the 'ś'astra' (or scriptures), but it is for you to ponder over. Thus this was the Vainayiki Buddhi of Vimrus'ayakāri.

(3) हेरण्णिअ (Sk, हैरण्यक) or the Illustration of a gold and silver merchant which illustrates the Karmajā Buddhi. He (i. e a

gold and silver merchant), is able to examine well a rupee even in darkness by means of touch etc This is due to his Karmaja Buddhi The same is the thing in the case of a weaver, a merchant, a potter, a painter etc To make it more clear we shall take one more story of करिसग (Sk कर्षक) i e a farmer (who knew the art of attracting things) —

A certain thief made a hole of the shape of a lotus in the house af a baniya, and having come in the morning to that very house without being perceived by any one, he heard the praise of the people about himself There was, however, a certain farmer who said "What indeed ! is difficult to a man who has got practice ? If a man has got constant practice of doing a thing and if he does that thing in an excellent manner, there is no wonder' Then that thief, hearing these words, burnt with rage Then he (i. e the thief) inquired of somebody who that farmer was, and having known him, he went to his (i e the farmer s) field on a certain day, with a dagger drawn in his hand, and standing before him he said "I shall kill you to-day" He asked "Why ?" The thief replied "Because the other day you

did not praise my hole " The farmer said: " It was true because he, who has got practice of doing a thing always becomes a master of that thing There I, myself, am an example If you ask me, I will make these beans in my hand fall on the ground with their faces down wards, or if you like with their faces upwards or sidewards Then the thief being more struck with wonder said " Make all of them fall on the ground with their faces downwards The farmer, thereupon, spread a piece of cloth on the ground and made them all fall on it with their faces downwards The thief was greatly struck with wonder and he again and again praised the cleverness of the farmer and said *" If the beans had not fallen on the* ground with their faces downwards, I would have certainly killed you ' Here, in this story, the ' buddhi ' of the thief and the farmer was the Karmaja Buddhi

(4) अभय (Sk अभय) or the Story of Abhayakumara himself who is here said to be possessed of all the four buddhis [Before actually giving this story some explanation is here required to be made Each of the 21 illustrations of the Parinamiki Buddhi, is simply alluded to, by the commentator Malayagiri, in his commentary

merely in one or two lines, the details being not given because, as he says, all those stories are very very long and would cover separate big volumes Accordingly, this story of Abhaya (i e Abhayakumara) is also not given there in full details, but is simply alluded to in about a line and a half But it is given in full details in Abhayakumâra Charitra in poetry by Upadhyaya Shree Chandratilaka which is translated into Gujarati in three volumes by Motichand Oghavji Shah, and published by Bhâichanda Naginbhai Zaveri for Sheth Naginbhai Manchhoobhāi Jain Sahitya Fund Surat The detailed story of Abhayakumara given below, which illutrates the last i e the Parinamiki Buddhi, is taken and summarised from the 8th 'sarga' of the second volume of this translation]

Abhayakumāra was, as is mentioned in our text also, the son of the well-known Jaina king Shrenika, who ruled in the city of Rajagriha in the country of Malava In that same country there was a city named Ujjaini where ruled the mighty king Chandapradyota Once he thought of conquering Rajagriha King Shrenika, getting news about this, became much puzzled, because he thought that Chandrapra

dyota, with his large army, will certainly conquer him, and hence he asked his talented son Abhayakumāra what to do He asked his father not to worry about that, and he (i e Abhayakumara) asked his men to put under the ground over which the enemy would lodge, jars full of gold coins Now in a short time, Chandrapradyota, with a large army and many feudatory chiefs, invaded Rajagriha and besieged it. Getting news about this Abhayakumara sent a letter to Chandrapradyota in which he wrote —

" *You are the husband of queen S'ivārani,* my mother's sister You will, therefore, carefully consider the few lines that I write to you My father has won over his side all your feudatory chiefs by giving them jars full of gold coins, and they themselves, therefore, will hand you over to my father, with your hands and legs tied up If you do not believe in me, dig and scrutinize the places where they have lodged, and you will know the truth "

Having read this letter, Chandrapradyota dug the ground under the camp of one of his feudatory kings, and found those jars full of gold coins, and thinking that his life was in danger he ran away with his army from that place, and

therefore his feudatory kings also did the same When they reached Ujjaini the latter asked the former the reason of his running away and he explained to them the same They told the king that it was false, and thus Chandrapradyota became aware of the trick of Abhayakumara, and in order to take revenge, he took a vow to get him (i e Abhayakumara) brought to Ujjaini with his hands and legs bound In order to carry out this purpose, he engaged a harlot who asked the king to procure for her two young girls possessed of equal beauty This was done, and then the harlot, with the two girls, went to some Jaina nuns, and all the three, in a short time became great Shravikas—of course not at heart but only in name After learning all the duties etc of Shravikas they started for Rajagriha Having reached it, they visited all the Jaina temples there, and then at last they went to a temple built by king Shrenika himself There they worshipped the Jina in an excellent manner with great pomp At that time Abhayakumara, also, came there to worship the Lord Jina and seeing the harlot and the two girls extolling the Lord Jina with as great a devotion and attention as those of an ascetic, he got much delighted and thought

that if he would go in they will be interrupted in their worship, and therefore he remained out side After a time they got up carefully to avoid any kind of 'hinsa' Then Abhayakumara went in and with the devotion of a co-religionist he folded his hands to them and asked them who they were The harlot, pretending to be a great Shravika told that she was the widow of a rich Shravaka of the city of Avinti, and that the two girls with her were also the widows of her son who was also dead, and added that all this was the working of their evil karmas, and also told that all of them were to take Diksha (initiation) in a few days, and that they had for the pre ent started on their pilgrimage journeys to various pilgrim-places such as S'atrunjaya, Sametas'ikhara etc Abhayakumara, a great Shravaka as he was, was greatly delighted to hear this, and invited them to the royal house for entertainment In return after some days, the harlot invited Abhayakumara to her temporary residence in Rajagriha for the same In order to please his religious sister, Abhayakumara accepted the invitation and went to her place He was given an excell nt dinner, but in drink he was given 'Chandrahasa' wine which after some time threw him into

deep slumber. He was, then, taken in a swift chariot to Ujjaini before king Chandrapradyota. Now, here in Rājagriha when king Shrenika found that Abhayakumāra was missing, he sent his men to the place of the harlot but she replied that he had come to her place but soon left it lest he would miss his other state-duties. In a short time after this, she left Rājagriha and went away to Ujjaini and revealed to Chandrapradyota the whole account. Abhayakumāra was, then, put into prison, and thus Chandrapradyota took his revenge.

Now in the kingdom of Chandrapradyota (1) queen S'ivādevi (2) The elephant Nalagiri (3) The chariot Agnibhiru and (4) the messenger Lohajangha, were considered to be the four gems which accomplished all his actions.

Now the messenger Lohajangha was always sent to the place of one of his feudatory kings by Chandrapradyota, and he (i. e the feudatory king) was greatly dejected with always making arrangements for receiving him, and giving him and his retinue lodging, food etc. The same was the case with other feudatory kings. Therefore, one day, they gave him poisoned sweet-balls as provision for the return journey. Due to ill-omens on the road,

however, he did not eat them and brought them to Ujjaini and told Chandrapradyota how he had not eaten them on account of ill-omens on the road, and come home hungry The king told the same thing to Abhayakumara and asked him to explain to him the hidden meaning of this. Abhayakumara smelt the pot of the sweet-balls and told that some such thing had been mixed with them that a 'drashtivisa' serpent has been born in it Had Lohajangha opened it, he would have met with death Then the serpent was taken out of the pot and thrown into a jungle Chandrapradyota was greatly pleased with this talent of Abhayakumara and promised him one boon which the former reserved for a proper occasion

Similarly Abhayakumara was promised a second boon on the occasion of his checking the elephant Nalagiri who had created a great excitement and uproar in Ujjaini and whom no body could control

He was also given a third and a fourth boon in return of his pacifying a great fire and a great divine wrath (Upadrava)

Now Abhayakumara thought the proper occasion of asking all the four boons and

said: "Give me these four boons. (1) I should be seated on the elephant Nalagiri, (2) S'ivādevi should make me sit in her lap, (3) you should be the keeper of the elephant and (4) with all this I shall enter the pile made up of the wood of Agnibhiru chariot.

Hearing this Chandrapradyota became as cold as ice and told Abhayakumāra with folded hands that he was unable to give these boons, and further told him that he was, therefore, released and he could go. Then Abhayakumāra took a vow before him (i.e. Chandrapradyota) that as he had brought him there bound by practising a religious deceit, he (i.e. Abhayakumāra) would take him (i.e. Chandrapradyota) bound a mad man from Ujjaini at mid-day, in the presence of all the people of his city; and then he returned to Rājagriha and appeased king Shrenika and all who were miserable on account of his separation.

Now Abhayakumāra employed two beautiful harlots for entrapping Chandrapradyota, and he took the dress of a merchant and changed his voice by some magical charm. Then they (i.e. Abhayakumāra and the two harlots) went to Ujjaini and hired a big building and stayed

there Once Chandrapradyota happened to see these two beautiful harlots and fell in love with them, and was smitten with great pangs of love After great entreaty and requests through his maid-servant, the harlots agreed that the king should come to their place after seven days at a particular time when their brother would be absent, because he did not allow them to leave their place

In the meanwhile, Abhayakumara found out a man having the same shape as that of Chandrapradyota, called him by the name 'Pradyota', and made him known in the city as his mad brother, and he told all the people that he was much worried about his brother and he did not know where to take him and what medicine to give him etc and sometimes he used to place him on a cot and tie him tightly and take him on the royal road publicly, even though he gave loud cries, and that man also, as taught by Abhayakumara, used to cry out "Oh people! please listen to my one sentence, I am king Pradyota, he is carrying me away, get me released from him etc" Hearing this the people used to come to him, but recognizing him not to be Chandrapradyota they used to laugh among themselves Abhayakumara did

so every morning and created a confidence in the hearts of all the people, young and old.

Chandrapradyota passed his seven days with great difficulty. On the seventh day he went to the harlots at the appointed time. Abhayakumāra's men caught him and bound him to a cot and Abhayakumāra carried him even during the day time through the midst of the town. Chandrapradyota gave loud cries: "I am king Pradyota, the enemy is carrying me away." But the people took him to be that mad Pradyota and Abhayakumāra told that that day he was troubling him much and, therefore, he was taking him with him to give him some strong medicine so that he would not cry out again. Then he (i.e. Chandrapradyota) was taken to Rājagriha before king Shrenika who ran at him with a dagger in hand, as he was reminded that he had kept Abhayakumāra in prison; but Abhayakumāra

St 7. असोगचंदो (Sk. अशोकचंद्रः) As'okachandra is the same as Kūnika, the well-known figure in Jainism.

St 9. उच्छाह (Sk. उत्साह). (See Hem. VIII. 1. 114) It has two meanings: (1) zeal or energy (2) or it may be taken here to mean one of the three 's'aktis' or powers of a ruler, the other two being मंत्र and प्रभाव.

St 10. महियो (Sk. महितः—पूजितः). Worshipped रायगिह (Sk. राजगृह). A historical city, often met with in the Jaina Literature, it being the centre of Jainism in ancient times Many of its rulers such as king Shrenika, Kūnika and others were ardent adherents of Jainism. वद्धमाण (Sk. वर्धमान) was another name of Lord Mahavira given to him by his parents, because, since the entrance of the soul of their son in the womb of his mother, their prosperity, in every respect, was *increasing* day by day. The name Mahavira was given to him by the gods, when they were pleased with his warrior-like exploits in his boyhood, as well as with his bearing patiently and courageously all the troubles and hardships of ascetic life He, also, had a third name, viz. 'Samana' or 'The Ascetic', which was given to him by the

people on account of his innate virtues of asceticism,—of bearing with equanimity all dreadful dangers and fears, the noble nakedness, and the miseries of the world. Cf. Āchārānga Sûtra (Second Srutaskandha, Fifeen Adhyayana of Bhāvanā, sûtra 177. आ. स. Edition):

"समणे भगवं महावीरे कासवगुत्ते तस्स णं इमे तिन्नि नामधिज्जा एवमाहिज्जंति, तं जहा—अम्मापिउसंतिए "वद्धमाणे" १. सहसमुइए "समणे" २. भीमं भयभेरवं उरालं अचेलयं परिसहं सहत्तिकट्टु देवेहिं से नामं कयं समणे भगवं "महावीरे" ३. ॥"

St. 11. गणहारिणं (Sk. गणधारिणं i.e. गणधरं). The holder of a Gana. गण is a technical term in Jainism meaning 'a group of monks living together under one head-preceptor or an Āchārya.' The word गणधर is not often used in this literal meaning of an Āchārya, but it is generally used in its special conventional sense of 'a Disciple of a Tirthankara.' Gautama was a pupil of Lord Mahāvira. Hence he is called a गणधारिण or गणधर.

St. 12. समोसरिओ (Sk. समवसृतः). This term is often met with in the Jaina Literature. It means 'arrived, came etc.'

fore a person goes to a Tirthankara, he observes five requisites of approaching which are mentioned in stanzas 20 and 21 of the चैत्यवंदनभाष्य by देवेन्द्रसूरि as follows:—

"सच्चित्तदव्वमुज्झणच्चित्तमणुज्झणं मणेगत्तं ।
इगसाडिउत्तरासंगु अंजली सिरसि जिणदिट्ठे ॥
इय 'पंचविहाभिगमो', अहवा मुच्चंति रायचिन्हाइं ।
खग्गं छत्तोवाणह, मउडं चमरे अ पंचमए ॥"

The Five-fold Ways of Approaching mentioned here, thus, are: (1) not eating or not keeping with oneself (i.e. abandoning) सच्चित्त things (i. e. things possessed of life)—such as a flower (पुप्फ), or a betel-leaf (तम्बोल) (as mentioned in the Aupapātika Sūtra, Poona Edition, sutra 38, (2) not abandoning (i. e. a person is allowed to keep with him) अचित्त things (i. e. things not possessed of life) such as ornaments etc. (3) concentration of the mind (मणेगत्तं), (4) keeping with one an upper garment consisting of only one scarf (इगसाडिउत्तरासंगु), (5) folding the hands on seeing the Jina. If the person is a king he abandons (i. e. keeps outside) the five kinds of Ensignia or symbols of royalty known as पंचराजककुदानि or रायचिन्हाइं* as mentioned in

* In the Aupapātika Sūtra, the five Ensignia or symbols of royalty are thus mentioned:—

the second stanza quoted above.

St. 15, आढत्त (Sk. आरब्ध) begun (see Hem. VIII. 2. 138). इक्कतल्लिच्छो. It is a Des'i word meaning 'engaged in, intent upon etc.' It is used in Kummâputta also (st. 21). It is akin to Sk. तद्+लिप्सा, एका तद्लिप्सा यस्य स (ब. व्री.)

Sts. 16 to 34, contain the preaching of the sage Gautama and they are somewhat difficult but very important stanzas, as they discuss the topic upon which the whole story of king Shripāla is based, and they are put in the mouth of the great sage Gautama in order to emphasize the greatness of the Navapada or the Nine Dignities, (already explained before). They are an outcome of the feelings of the poet's own heart, and hence they are very beautiful stanzas rich in lânguage, diction, thought and exposition of feelings. They are briefly summarized below.

First of all, the sage Gautáma says that giving up 'pramäda' (i. e. carelessness and negligence), one should practise the true religion

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" खग्गं, छत्तं, उप्फेसं, वाहणोओ य वालवीयणं " (i.e. a sword, an umbrella, a crown, shoes or sàndals, and a fan).

which consists of Charity, Character, Penance, and Pure Mental Condition, the last being the most important, as the other three depend upon it The pure mental condition, however, says the sage, depends upon the mind which can be best disciplined and restrained only with the help of pure meditation, and the most important of all the meditations is the meditation upon the Navapada, also called सिद्धचक्र (or the Circle of the Sacred ones) Then the sage further says that this Navapada constitutes the very essence of the Jaina Religion, and then he describes the true nature of each of these Nine Dignities in appealing words, and advises us to cultivate in our hearts a feeling of adoration for this Navapada which gives us real happiness (viz. Spiritual Liberation)

St 16–17 पचविह पमाय The Five kinds of Pramāda They are enumerated in the following shloka —

" मज्जं विषय कषाया निद्दा विकहा पचमी भणिया ।
एए 'पञ्च पमाया' जीव पाडंति संसारे ॥ "

These Five Pramadas (1) pride (2) enjoyment of the senses (3) 'kasayas' or bad emotions (4) sleep and (5) gossip, torment the soul in this world//

Sts. 18, 19. Cf. similar ideas in (Anantahansa's) Kummāputta, "दाणतवसीलभावणभेएहि चउव्विहो हवइ धम्मो। सव्वेसु तेसु भावो महप्पभावो मुणेयव्वो ॥" (st. 5.) "दाणतवसीलभावणभेया चउरो हवंति धम्मस्स। तेसु वि भावो परमो परमोसहमसुहकम्माणं ॥" (st. 190) etc. हु and खु are indeclinables in Pk. showing 'resolve, imagination or wonder'. See Hem. VIII. 2. 198. which says: "हु, खु निश्चय-वितर्क-संभावन-विस्मये". चिय or चिअ (Sk. एव). णइ, चेअ, चेय, च्चेअ, च्चेय, चिअ, चिय, च्चिअ and च्च are indeclinables in Pk. showing 'determination or force' and are equivalent to Sk. एव. See Hem. VIII. 2. 184. which says: "णइ, चेअ, चिअ, च्च अवधारणे (निश्चये)." चिय, चिय, and च्चिअ are sometimes used in the sense of Sk. इव also, indicating उपमा or उत्प्रेक्षा.

St. 20. णियभावुच्चिय (णियभावो + च्चिय—Sk. निजभाव एव). In Pk. conjunct consonants are generally either simplified (one of them being dropped), or retained (in which case the conjunct consonants, if they are dissimilar, are changed to similar ones by dropping one of them and doubling the other by reduplication). In the former case, the preceding vowel if short, is made long, e.g. कम्मण=कामण, (magic); and in the latter case, the preceding vowel, if

long, is made short e g चूर्ण = चुण्ण In the phrase णियभावुच्चिय, the second case of this rule applies We retain the conjunct consonant in the indeclinable च्चिय and hence the preceding vowel ओ in णियभावो is shortened Now we have no established short vowel for ओ as we have इ for ई and उ for ऊ, but by convention the short vowel for ओ is उ and hence we get the phrase णियभावुच्चिय Similarly of सिरिपालुव्व in st 34

St 22 नवपद same as नवपदानि discussed in st 1

St 23 This stanza enumerates the 'Navapada or the Nine Dignities मुण is a Pk root in the sense of Sk ज्ञा to know (see Hem VIII 4 7)

St 24 अट्ठारसदोस (Sk. अष्टादशदोष) 'The Eighteen Faults They are enumerated by Nemichandrasûri in his Pravachansaroddhara sts 457, 458

" अन्नाण कोह मय माण लोह माया रई य अरई य ।
निद्दा सोय अलियवयण चोरिया मच्छर भया य ॥
पाणिवह पेम कीलापसंग हासा य जस्स इय दोसा ।
अट्ठारस वि पणट्ठा नमामि देवाधिदेवं तं ॥ "

Thus they are (1) ignorance, (2) anger,

(3) pride, (4) vanity, (5) greed, (6) deceit, (7) pleasure, (8) displeasure, (9) sleep, (10) grief, (11) telling a lie, (12) theft, (13) arrogance, (14) fear, (15) injury to animals, (16) love, (17) sportiveness and (18) laughter.

तंत्त (Sk. तत्त्व) The word तत्त्व, here, refers to the nine (according to the Digambaras, seven, including 'pāpa' and 'punya' under 'Āshrava',) fundamental categories or principles of Jainism which are enumerated in the following verse :

" जीवाऽजीवा पुण्णं, पावाऽऽसव संवरो य निज्जरणा ।
बन्धो मुक्खो य तहा, नव तत्ता हुंति नायव्वा ॥ "

(नवतत्त्वप्रकरणः verse 1)

(for further details, see नवतत्त्वप्रकरण itself).

St. 25. पनरसभेये सिद्धे (Sk. पंचदशभेदाः सिद्धाः) The fifteen kinds of Siddhas or Liberated Souls. They are thus enumerated in the नवतत्त्वप्रकरण verse 55 :—

" जिण अजिण तित्थऽतित्था, गिहि अन्न सलिंग थी नर नपुंसा ।
पत्तेय सयंबुद्धा, बुद्धबोहिय इक्कणिक्का य ॥ "

(for further details see नवतत्त्वप्रकरण verses 55 to end).

The state or nature of a Siddha is thus

given in the Āchārānga Sûtra I. V. 6. sûtras 170, 171 आ. स. Edition :–

"सव्वे सरा नियट्टंति, तक्का जत्थ न विज्जइ, मई तत्थ न गाहिया, ओए, अप्पइट्ठाणस्स खेयन्ने, से न दीहे न हस्से न वट्टे न तंसे न चउरंसे न परिमंडले न नीले न लोहिए न हालिद्दे न सुकिले न सुरभिगंधे न दुरभिगंधे न तित्ते न कडुए न कसाए न अंबिले न महुरे न कक्खडे न मउणे न गरुए न लहुए न उण्हे न निद्धे न लुक्खे न काऊ न रुहे न संगे न इत्थी न पुरिसे न अन्नहा परिन्ने सन्ने उवमा न विज्जए, अरूवी सत्ता, अपयस्स पयं नत्थि।

से न सद्दे न रूवे न गंधे न रसे न फासे, इच्चेव त्ति बेमि ॥"

In जीवविचारप्रकरण, शांतिसूरि describes a Siddha thus :—

'सिद्धाण नत्थि देहो, न आउकम्मं न पाणजोणीओ
साइअणंता तेसिं ठिई जिणंदागमे भणिया ॥" (verse 48.)

सिद्धाणंतचउक्के (सिद्धानंतचतुष्कान्). सिद्ध here means निष्पन्न accomplished, achieved. Hence सिद्धानंतचतुष्कान् means 'those who have accomplished or achieved the अनंतचतुष्कं or 'The Four Infinities' viz. (1) अनन्तज्ञान or Infinite Knowledge (2) अनन्तदर्शन or Infinite Vision (3) अनन्तचारित्र or Infinite Character and (4) अनन्तवीर्य or Infinite Prowess or Exertion. घणकम्म (Sk. घणकर्म) see notes on stanza. 32.

St. 26. पंचायार, (Sk. पंचाचार) 'The Five Conducts or Behaviours' which an Āchārya is to

observe. They are (1) ज्ञानाचार or the good behaviour with regard to the acquiring and imparting of knowledge. (2) दर्शनाचार or the good behaviour with regard to the cultivating of True Faith in oneself and in others. (3) चारित्राचार or the good behaviour with regard to the practising of asceticism by one self and by others. It consists in observing 'the five samitis' and 'the three guptis' generally known as the 'अष्ट प्रवचनमाता' (because they give birth and nourish प्रवचन or the true religion consisting of संवर. The five samities mentioned are:—ईरियासमिति, भाषासमिति, एषणासमिति, आदानभंडनिक्षेपणासमिति and परिष्ठापनिकासमिति; and the three gupties are—मनोगुप्ति, वचनगुप्ति and कायगुप्ति. (4) तपाचार or the good behaviour with regard to the practising of penance. It is of twelve kinds—six बाह्य outward and six अभ्यंतर or inward. The six kinds of outward penance are (i) अनशन (ii) ऊनोदरता (iii) वृत्तिसंक्षेप (iv) रसत्याग (v) कायक्लेश and (vi) संलीनता. The six k

sutra generally known as the णाणंमिसूत्र which consists of eight stanzas Hence it is sometimes also called पंचाचारअट्ठगाहा :—

" नाणंमि दंसणंमि अ चरणंमि तवंमि तह य विरियंमि ।
आयरण आयारो, इअ एसो पंचहा भणिओ ॥ (१)

" काले विणए बहुमाणे उवहाणे तह अनिण्हवणे ।
वंजण—अत्थ—तदुभए, अट्ठविहो नाणमायारो ॥ (२)

" निस्संकिअ निक्कंखिअ, निव्वितिगिच्छा अमूढदिट्ठीअ ।
उववूह थिरीकरणे, वच्छल्ल पभावणे अट्ठ ॥ (३)

" पणिहाणजोगजुत्तो, पंचहिं समिईहिं तीहिं गुत्तीहिं ।
एस चरित्तायारो, अट्ठविहो होइ नायव्वो ॥ (४)

" बारसविहम्मि वि तवे, सब्भिंतरबाहिरे कुसलदिट्ठे ।
अगिलाइ अणाजिवी, नायव्वो सो तवायारो ॥ (५)

" अणसणमूणोअरिआ, वित्तिसखेवण रसच्चाओ ।
कायकिलेसो संलीणया य बज्झो तवो होइ ॥ (६)

" पायच्छित्त विणओ वेयावच्च तहेव सज्झाओ ।
झाण उस्सग्गो वि अ, अब्भितरओ तवो होइ ॥ (७)

" अणिगूहिअबलविरिओ, परक्कमइ जो जहुत्तमाउत्तो ।
जुंजइ अ जहाथामं नायव्वो वीरिआयारो ॥ (८) "

It should be noted here that ' these five acharas or behaviours ' are five out of the thirty six gunas which an Ācharya is to possess

St 27 गणतित्तिसु Here तित्ति has two meanings (1) Either it may be taken to be equivalent to Sk. तृप्ति meaning satisfaction or (2) it may be taken

as a Des'i word which has got the sense of 'तात्पर्य or सार' (see पाइअसद्दमहण्णवो), and it may be taken here as a figure of speech corre-ponding to English 'Climax'. Cf. "उत्तरोत्तरमुत्कर्षो भवेत्सारः परावधिः" (Apte's Dictionary). Hence गणतित्तिसु will here mean 'at the head of the Gana', the Upādhyāya being the next in rank to an Āchārya who possesses a Gana, the Upādhyāya being the foremost in the Gana. (The commentator explains "गणस्य-गच्छस्य तत्तिसु-सारणादिषु नियुक्तास्तान् अधिकारिण इत्यर्थः ॥")

St. 28. सव्वासु कम्मभूमिसु (Sk. सर्वासु कर्मभूमिषु). In जिवविचारप्रकरण of Shrimad S'āntisūri the human beings are said to be of three kinds: "कम्मअकम्मगभूमिअंतरदीवा मणुस्सा य।" (जीवविचारप्रकरण St. 23.l. 2.) Viz. (1) those born in 'Karma-bhûmi' (2) those born in 'Akarma-bhûmi' and (3) those born in 'Antardwipa'. Now Karma-bhûmis are those regions of the universe where various karmas (or works) such as warfare (असि), commerce, religion and writing etc. (मसि), and agriculture (कसि) etc. are done, and where there are opportunities of hearing and practising religion consisting of renunciation and asceticism. The regions where no such karmas or actions are done are called 'Akarma-bhûmis.' In such lands all the

inhabitants are twins A son and a daughter are both born together, and when they grow old they become husband and wife and the needs of the people of such places are supplied by the ten kinds of Desire-yielding trees Such being the nature of these lands, no religion can be practised there This explains why the sadhus are said to be moving in 'Karma-bhumis' and not in 'Akarma-bhumis' because they can practise religion and ascetic life *only* in the former and not in the latter As regards the 'Antardwipas, they are so called because they are born in the islands known as the Antardwipas' The number of 'Karma-bhumis mentioned in Jainism is 15 viz 5 Bharata Countries, 5 Airwat Countries and 5 Mahavideha countries The number of 'Akarma-bhumis' is 30 viz. 5 Haimvat Countries 5 Harivarsa Countries 5 Devakuru Countries 5 Uttarkuru Countries, 5 Ramayka Countries, and 5 Aairanyavat Countries The Antardwipas are said to be 56 in number (for further details see Gujarati gloss *on* जीवविचारप्रकरण) गुणगणेहि (Sk गुणगण) The collection of virtues The 'gunas' or virtues referred to here are the 27 gunas which a Sadhu is to possess (see notes on stanza 1 where all of them are enumerated) गुत्त (Sk गुप्त) i e protecte

by 'the three guptis' viz मनोगुत्ति, वचनगुत्ति and कायगुत्ति मुत्त (Sk. मुक्त) is explained by the commentator as "सर्वसङ्गवर्जित" free from all kinds of attachment. निट्ठिय (Sk. निष्ठित) here means ' destroyed' It is used in this sense in सुपासनाहचरिय also (st 446)

St 30 जीवाजीवाइ० (Sk जीवाजीवादिपदार्थसार्थत त्त्वावबोधरूप) सार्थ here means *'collection'* तत्त्वावबोध = तत्त्वज्ञान philosophy The doctrine of नवतत्त्व or the Nine Categories of fundamental truth forms the essence of the Jaina Philosophy This is the reason why it is called the root of all merits by our author

St. 31 चाओ—चाअ or चय is a Pk root in the sense of Sk. त्यज् to abandon Hence चाओ = Sk. त्याग 'abandonment' अपमाओ (Sk.अप्रमाद) lit non-carelessness i e observance निरुत्त (Sk निरुक्त—पदभञ्जनेन निष्पन्न) as explained' in the first line of the verse

भाणु the उपमान in अकषायतावे i e ' in having no heat like the sun' and hence is thus placed even above the sun घणकम्म (Sk घनकर्म) heavy karmas The uniting of karma-pudgalas with the soul is Karma As dirt sticks to an oily cloth, so Karma sticks to the soul which is so to say, oily with (i e under the influence of) love and hate, and this close and thick uniting of karma pudgalas with the soul is घनकर्म दुवालसगधर (Sk द्वादशाङ्गधर) This has got two meanings (1) when going with तवोकम्म (Sk तपोकर्म) it means 'the Twelve-fold Penance' (for further details see notes on st 26) and (2) when going with भाणु (Sk भानु) it means the twelve forms of the sun (see 'Apte's Dictionary'), or the 12 suns Just as there are 12 kinds of penance in the same way there are 12 suns in the uni verse " सूर्यपक्षे लोके द्वादशसूर्याणां रूढत्वात् " Com) With regard to the importance of penance—the ninth Dignity in Jainism—mark Mrs Stevenson's remark ' Tapa is the key-word of the whole Jaina System " नवरम् is a Des'i word in the sense of 'only, moreover, but, afterwards etc ' (see Hem VIII 2 187 188, cf also 'नवरमिति विशेष' Com) अकसायताव (Sk अकषायताप—न विद्यते कषायरूपस्तापो यस्मिस्तत्) In which there is no heat in the form of ' kasayas' or bad emotions

i e which is free from the heat of bad emotions

St. 33 विहि (Sk विधि) here means 'proper religious rites'

St 34 अन्न च (Sk अन्यच्च)=English 'more over' सिद्ध (Sk) here means 'formed' आउत्त (Sk आयुक्त—उद्यमयुक्त) with diligence सिरिपालु त्ति see notes on जियमालुच्चिय in verse 20 Shripala is the name of the hero of our story As for the indeclinable व्व see Hem VIII 2 192 which says " मिव पिव विव व्व व विअ इवार्थे वा " hence all these indeclinables are optionally substituted for Sk इव indicating उपमा, उत्प्रेक्षा or सादृश्य

St 36 माहप्प (Sk माहात्म्य) see Hem VIII. 1 33 चुज्ज is a Des'i word in the sense of आश्चर्य or wonder (see देशीनाममाला 314) cf अच्छरिय a Pk word having the same sense

St 37 ड्ढि (Sk ऋद्धि) here इ of इड्ढि is dropped because it comes together with the vowel अ in सव्व and it is a rule in Pk that if two vowels come together one of them is dropped optionally

Sts 38 to 40 contain the description of the 'Malava' country They are some of those few and somewhat difficult stanzas which are found at random in our text They are important and beautiful stanzas as they illustrate

the उत्प्रेक्षा अलङ्कार or that figure of speech which is known as 'Poetical Probability' in English in which 'the identity between the उपमान and the उपमेय is apprehended as probable' and is generally expressed by the word इव

St 38. पए पए (Sk पदे पदे) lit at every step i e at various places सुगुत्तिगुत्ता (Sk सुगुप्तिगुप्ता) This goes both with सन्निवेसा and जोगप्पवेसा (1) when going with सन्निवेसा it has the sense of सम्यग्गुप्तिभिर्गुप्ता रक्षिता वेष्टिता इति यावत्। protected i e inhabited by righteous persons, (2) when going with जोगप्पवेसा it means protected by the three Guptis सनिवेस (Sk. सनिवेश) lit dwelling place Then it means a 'ग्राम' or a village अंगनणीया (Sk अगङ्गनीया) This also goes with तुरसेला and कुडुंबमेला It means 'difficult to be crossed (from Sk अग् to go see Apte's Dictionary) कुडुंबमेला (Sk कुटुम्बमेला) मेल(mas) means 'a meeting place,' hence कुटुम्बमेला meeting places of many families i e 'fairs'

St 39 रसाउला (Sk रसाकुला) Here there is श्लेष or pun upon the word रस The phrase goes both with तरंगणीओ and पणंगणाओ and it has got two meanings according to the two senses of the word रस viz. 'water' and 'sentiment (शृङ्गार रस) (1) when going with तरंग

पीओ, it means 'full of water,' (2) and when going with पणंगणाओ, it means 'full of love sentiment.' पणंगणाओ (Sk. पण्याङ्गनाः) means 'prostitutes or harlots'. सुहंकराओ (Sk. सुखंकराः). This also goes both with वणावलीओ and गुणावलीओ both of which 'give pleasure or happiness.'

St. 40. सवाणियाणि, Here there is श्लेष upon the word वाणियाणि which has got two senses viz. 'water' and 'merchants'. Hence corresponding to these two senses, the phrase सवाणियाणि has got two meanings, viz. (I) when going with महासराणि it is equivalent to Sk. सपानीयानि meaning 'full of water' and (2) when going with महापुराणि it is equivalent to Sk. सवाणिजानी 'full of merchants'. सगोरसाणि. (Sk. सगोरसानि). Here also we have got श्लेष, and the phrase goes both with सुगोउलाणि and सुहीमुहाणि. (1) When going with सुगोउलाणि, it means (सह गोरसेन दधिदुग्धादिना वर्तन्ते इति सगोरसानि) 'full of i. e. abundant with the milk of the cow etc.' (2) When going with सुहीमुहाणि it means (गोः वाण्या रसो गोरसः, तेन सहितानि) 'full of the charm of speech.' सुहीमुहाणि (Sk. सुधीमुखानि सुधियां पण्डितानां मुखानि) the mouths of talented or learned persons.

Sts. 41 to 44 contain the description of the city of Ujjaini which, the author says,

is indescribable. In short, it is a city possessed of all kinds of prosperity.

St. 41. डमर (Sk.) means 'a calamity—such as a riot or an affray. (डमरो विप्लव. बलात् परद्रव्यापहरणालुण्टिकोपद्रव इति यावत् ।)

St. 42. This and the following stanza illustrate the अतिशयोक्ति अलंकार or that figure of speech which is known as 'Hyperbole' in English, and which consists in 'representing things much greater or much smaller than they really are.' This is done here by playing puns upon the words पयावई नरुत्तम, महेसर and सचीवर, each of which has two senses. पयावई (I) Sk. प्रजापति i. e. Brahmā or the Creator of the world. (2) प्रजानां संततीनां पतिः प्रजापतिः fathers of children, persons having progeny.' नरुत्तम (Sk. नरोत्तम) (I) lit. the Highest or Supreme Being. It is an epithet of Lord Krishna, (2) an excellent man. महेसर (Sk. महेश्वर) (1) name of S'iva or Vishnu. (2) 'Opulent or rich persons' (महर्द्धिकाः इभ्याः वा). सचीवर (1) Sk. शचीवर—शच्या इन्द्राण्या वरः शचीवरः इन्द्रः the husbard of शची i. e. Indra. (2) सद चीवरैः वस्त्रैर्युक्ते इति सचीवराः lit. possessed of clothes i. e. happy.

St. 43. Here there is श्लेष upon the words गोरि, गिरि, रंभा, रई and पीई, each having two senses.

गोरी (Sk गौरी) (1) name of the goddess Parvati, who resides on mount Kailasa, a peak of the Himalayas (2) A young girl prior to menstruation (अदृष्टरजस॰ कन्या) i e 'a virgin' Generally a गौरी is taken to be 'a girl who is eight years old' (cf अष्टवर्षा भवेद् गौरी) सिरि (Sk श्री) (I) The goddess Shree who is the wife of Vishnu, usually known as Laxmi (2) Wealth, riches etc रंभा (Sk) The well-known 'Apsaras or nymph considered as the most beautifu woman in the paradise of Indra (2) The word रंभा also means 'a plantain tree (कदली) रई (Sk रति) (I) The goddess of Love, the wife of Cupid (2) Affection पीई (Sk. प्रीति) (1) Name of a wife of Cupid and the rival of Rati, (' सपत्नी सजाता रत्या प्रीतिरिति श्रुता') (2) Love

St 44 सक्कगुरू (Sk शक्रगुरु) i e Brihaspati, the preceptor of the gods

St 45 पयपालो (Sk प्रजापाल) lit the protector of the people (lit subjects) i e a king Not only the king was प्रजापाल by name but by his virtue even he deserved this name, because he protected his subjects well Thus etymologically also it was यथार्थ or quite in keeping with the meaning of the word

St 46 मणहरणे (Sk मनोहरण) lit bewitching the minds i e beautiful

St. 47 ल्हइ is a Desi word in the sense of 'beautiful handsome, delicate, clever, chief etc (see Hemachandra's देशीनाममाला 7 17) Here it means 'delicate It is connected with the Sk word श्लक्ष्ण from which it appears to have been derived रई (Sk रति) already explained in the previous stanza

St 48 माहेसर (Sk माहेश्वर) The worshipper of महेश्वर i e Siva or Vishnu (see notes on st 42) मिच्छादिट्ठि (Sk मिथ्यादृष्टि) is a Jaina technical term often used in the sense of 'a person not believing in the true God (Vitaraga) the true preceptor (viz. a Nirgrantha) and the true Religion (viz the Jaina Faith) Hence secondarily it means a person holding heretic doctrines i e. a heretic.' सम्मद्दिट्ठि (Sk सम्यग्दृष्टि) is the opposite of मिच्छादिट्ठि i e a person believing in the true god, the true preceptor and the true religion Hence secondarily it means 'a person having a firm faith i e a believer ' In ordinary language (व्यवहार) these are the meanings of the words मिच्छादिट्ठि and सम्मद्दिट्ठि but in the philosophical language (निश्चय), the word सम्मद्दिट्ठि means ' a person believing in the doctrine so nicely explained by Umaswati in his well known sutra " सम्यग्दर्शनज्ञानचारित्राणि मोक्षमार्गः "—the very first sûtra of his Tattvartha Sûtra, the opposite

being मिच्छादिट्ठि or ' a person who does not believe in the above-mentioned doctrine.

St. 49. सावत्त (Sk. सापत्न्य) The state of being co-wives. (cf. Sk. सापत्न; Guj. 'સાવકી.'

St. 50. नवरं, but (see st. 32). दूरेण is used adverbially here meaning ' in a high degree i. e. great'. विसंवाओ (Sk. विसंवादः) Disagreement.

St. 51. थोव (Sk. स्तोक) ' a little ' (see Hem. VIII. 2. 125.).

St. 53. नंदणा (Sk. नंदना) a daughter.'

St. 55. लक्खणं (Sk. लक्षणं) what is called लक्षणशास्त्र or the science of characteristic marks of things. छंद (Sk.) 'metrical science or prosody,' which is regarded as one of the six Vedāngas or auxiliaries to the Vedas, the other five being शिक्षा, व्याकरण, कल्प, निरुक्त and ज्योतिष. अलंकार (Sk.) primarily means ' an ornament, ' In literary compositions अलंकार is to the style what an ornament is to the body. It corresponds to the English ' figure of speech, ' which has been defined as ' a deviation from the plain and ordinary mode of speaking with a view to greater effect.' समिइ (Sk. स्मृति) The well-known स्मृतिशास्त्र of the Hindus.

St. 56. भरहसत्थ (Sk. भरतशास्त्र). The well -known नाट्यशास्त्र or Dramaturgy of the ancient

sage Bharata तिगिच्छ or तिगिच्छा, तेइच्छ, तेइच्छा etc are special Pk. words for Sk. चिकित्सा or medical science The word तेइच्छ in this sense is used in the first verse of the fourth Uddes'a of the उवहाणसुय अज्झयण (the ninth Adhyayana) of the Achārānga Sūtra, the first Anga of the Jains. विज्जं (Sk. विद्यां) a spell or an incantation मंतं (Sk. मंत्रं) a charm तंतं (Sk. तंत्रं) magic हर a kind of art मेसल it is also a kind of art चित्तकम्म (Sk. चित्रकर्म) the art of painting

St. 57. कुंडलविंटलाइं (Sk. कुण्टलविण्टलानि-कार्मणवशीकरणादीनि) कुण्टल is witchcraft, and विण्टल is the art of fascination. करलाघवाइकम्माइं (Sk करलाघवादिकर्माणि-हस्तचापलादीनि कर्माणि) the art of making gestures

St 59 वियड्ढा (Sk विदग्धा-छेका) lit burnt i e clever, proficient

St 60. इत्तुच्चिय (इतो+च्चिय Sk इत एव) see notes on 'पियमाउच्चिय' at 20 also cf. सिरिपालुच्च The first line of this verse is a सुभाषित or good saying, cf. Guj 'જેવા ગુરૂ તેવા ચેલા', and Eng 'What is in the pot will come on the plate,' and 'What is bred in the bone will never come out of the flesh'. This stanza also gives us an illustration of अर्थान्तरन्यास अलंकार or that figure of speech in which 'a particular

tatement is supported by a general statement or vice versa'

St 61 उ it is an indeclinable showing wonder' or 'censure' (see Hem VIII 2 199 which says "गर्हाक्षेपविस्मयसूचने") उ see notes on Sts 18, 19

St. 63, 64 The philosophical items given in hese two stanzas are the various important constituents of the Jaina Philosophy, and hence they onstitute the very essence or kernel of Jainism It would be desirable, therefore, to explain them somewhat in details so that the student may have a *rough idea of the essence of the whole Jaina* System in brief

St. 63 सत्ता (Sk) सतो भाव सताऽस्तित्वमित्यर्थ, सा सर्वेष्वपि पदार्थेषु एकैव वर्त्तते। This is a technical term mentioned in the Vedanta and other Hindu Philosophies and it is recognised, by the Jaina Philosophy as wel' That particular power or 'dharma' on account of which the द्रव्य गुण and कर्म, or according to Jainism द्रव्य गुण and पर्याय of all things in the universe are found to be existing together, and hence which remains and is of only one particular nature in द्रव्य गुण and पर्यायs (or कर्मs) of all things in the universe, is known as सत्ता It is always of one and

similar nature (एकैत्व) in all the things of the universe Just as in the प्रकृति, स्थिति, अनुभाग and प्रदेश the four divisions of कर्म, the कर्म is one and the same, in the same way, in the द्रव्य, गुण, and पर्याय of all things the सत्ता is the same, and it is on account of this सत्ता that all the three viz द्रव्य, गुण, and पर्याय of all things are found to be existing together, just as it is on account of one particular कर्म that all its प्रकृतिs, स्थितिs, अनुभागs and प्रदेशs are found to be existing together (for further details see Kanāda's Tarkasangraha and such other books, dealing with the topic) दुविहो नओ (Sk. द्विविधो नय) the Two-fold Philosophical system viz. (1) द्रव्यार्थिक and (2) पर्यायार्थिक or (1) अर्थनय and (2) शब्दनय or (1) व्यवहारनय and (2) निश्चयनय, vide notes on सत्त नया p 65 कालत्तय (Sk. कालत्रयं) the Three-fold Time viz. Past, Present and Future or जघन्य, मध्यम and उत्कृष्ट (vide notes on काल in notes on द्व्वछक्कं on p 64 गइचउक्कं (Sk. गतिचतुष्कं) The Four kinds of Existences viz (1) नारकी or hell (2) तिर्यंच or the existence of any lower creature, other than those of human beings and gods, having one, two, three, four, or five senses (3) देवगति or heaven (4) मनुष्यगति or the human existence पंचत्थिकाया (Sk. पंचास्तिकाया) The Five Astikayas or cate-

gories अस्ति means प्रदेश i e 'an atom' and काय 'a collection Hence अस्तिकाय means 'that matter, *or category which is a collection of many* atoms' These Astikayas are five in number viz. (1) धर्मास्तिकाय It is thus explained "चल णसहावो धम्मो" Thus Dharmastikaya helps the 'jiva' and 'pudgala' (matter) in making move ments Just as a fish has got in itself the capacity of swimming, but it can do so only with the help of water, or just as the eye has got in itself the power of vision, but it cannot see without the help of light or just as a bird has got in itself the capacity to fly, but it cannot do so without the help of air; in the same way the 'jiva' and the 'pudgala' have got in themselves the capacity to move, but they cannot do so without the help of that matter or पदार्थ known as 'Dharmastikaya' (2) अधर्मास्तिकाय It is explained thus "थिरसंठाणो अहम्मो य" (संठाण here means स्वभाव) Just as the Dharmastikaya helps the 'jiva' and the 'pudgala' in making movements in the same way Adharmastikaya helps them in stopping move ments i e it helps them in taking rest Just as a traveller takes rest under a tree, or a fish on an island, in the same way on Adharmastikaya rest the 'jiva' and the pudgala' Thus it

is with the help of the Dharmastikaya that we are able to speak breathe, come and go etc and it is with the help of the Adharmasti kaya that we are able to stop, sit, stand etc (3) आकाशास्तिकाय It has been thus explained " अवगाहो आगास The Dharmastikaya and the Adharmastikaya extend as far as what are called 'The Fourteen Rajulokas' in Jainism But the Ākas'astikaya pervades the whole universe constituted of 'Loka' and 'Aloka' It gives space to Dharmastikaya, Adharmastikaya, jivas, and pudgalas It is divided into two divisions (i) लोकाकाश That Ākas'astikaya which is pervaded by Dharmastikaya is called Lokakas'a It is said to resemble the shape of a man who stands with his two legs apart and with his two hands on his waist. (ii) अलोकाकाश The remaining Ākas'astikaya is known as Alokakas'a. It is said to be of the shape of a round hollow ball. In this Alokakas'a there is only one Padartha' or matter viz. Ākas'astikaya, whereas in the Loka kas'a there are all the द्रव्य or Padarthas It is due to the presence of Dharmastikaya and Adharmastikaya that the 'jivas' and the 'pudgalas' can move freely in the Lokakas'a But as these are not found in the Alokakas'a even powerful gods like Indra cannot enter it and that is also the

" नाणं च दंसणं चेव, चरित्तं च तवो तहा ।
वीरियं उवओगो य, एयं जीअस्स लक्खणं ॥ "

and in the न्यायावतार सूत्र of Shrimad Siddhasena Divākara, verse 31, a jiva is thus defined:

" प्रमाता स्वान्यनिर्भासी कर्त्ता भोक्ता निवृत्तिमान् ।
स्वसंवेदनसंसिद्धो जीवो क्षित्याद्यनात्मकः ॥ "

Somewhere else, it is thus defined :—

" यः कर्त्ता कर्मभेदानां, भोक्ता कर्मफलस्य च ।
संसर्त्ता परिनिर्याता, स ह्यात्मा नान्यलक्षणः ॥ "

(For further details vide नवतत्त्वप्रकरण and जीव विचारप्रकरण). दव्वछक्कं (Sk. द्रव्यषट्कं) ' The Six Dravyas or Padārthas ', i. e. Categories or Predicaments. The five Astikāyas together with the कालद्रव्य constitute what are known as the षड्द्रव्य (or the six kinds of matter in the universe). The five Astikāyas are already explained above, but काल remains to be explained. As it is quite evident, its गुण or quality is to make a thing old or new. It is divided into three well-known main divisions viz. Past, Present and Future, or sometimes it is divided into जघन्य, मध्यम and उत्कृष्ट. It has also got many sub-divisions, which are briefly enumerated in the thirteenth verse of the नवतत्त्वप्रकरण which says :—

" समयावली मुहुत्ता, दीहा पक्खा य मास वरिसा य ।
भणिओ पलिया सागर, उस्सप्पिणिसप्पिणी कालो ॥ "

Sometimes काल is divided into व्यवहारकाल and निश्चयकाल (for further details on काल and the Six Dravyas vide the discussion on verses 13, 14 नवतत्त्वप्रकरण Mehesana Edition) सत्त नया (Sk सप्त नयाः) नय may be roughly defined as 'a system of mental thinking for expressing in words our knowledge of a thing which we have obtained by the help of our senses or otherwise' Such a system or नय is mainly divided into two divisions viz (i) द्रव्यार्थिक and (ii) पर्यायार्थिक, or sometimes into (i) अर्थनय and (ii) शब्दनय or (i) व्यवहारनय and (ii) निश्चयनय But generally in Jainism, this system is divided into seven divisions known as the सप्तनय or the Seven Nayas They are (i) नैगम (ii) संग्रह, (iii) व्यवहार (iv) ऋजुसूत्र (v) शब्द (vi) समभिरूढ and (vii) एवंभूत

St 64 <u>अट्ठेव कम्माइं (Sk अष्टैव कर्माणि)</u> The Eight Main Divisions of Karma (for details see notes on st 66) नवतत्ताइं (Sk नवतत्त्वानि) They are already explained in the notes on st 24. दसविहो धम्मो (Sk दशविधो धर्मः) The Ten Duties or Qualities of a मुनि or a 'Sadhu They are enumerated in the following verse —

'खंती मद्दव अज्जव मुत्ती तव सजमे अ बोद्धव्वे ।
सच्च सोअ आकिंचण च बम च जइधम्मो ॥"

(नवतत्त्वप्रकरण St 29)

Thus they are (1) क्षान्ति forgiveness, (2) मार्दव humility, (3) आर्जव simplicity, (4) मुक्ति (निर्लोभता) freedom from greed etc, (5) तप penance, (6) संयम control, (7) सत्य truth (8) शौच purity and cleanliness, (9) आकिंचन non-possession and (10) ब्रह्मचर्य celibacy As opposed to these ten qualities, there are what are known as the ten Kasayas or संसारश्रेणी viz क्रोध, मान, माया, लोभ, राग, द्वेष, कलह, अभ्याख्यान, पैशुन्य and रतिअरति एगारस पडिमाओ (Sk. एकादश प्रतिमा) The Eleven Pratimās (i e. higher rules or standards of conduct) of a Shravaka which fill up the gap between the lay and the ascetic life They are briefly enumerated in the following stanza given in the संग्रहगाथाs at the end of the Upāsakadas'ā Sutra, the Seventh Anga of the Jainas:—

" दंसण-वय-सामाइय-पोसह-पडिमा अ बंभ सच्चित्ते ।
आरंभ-पेस-उदिट्ठ वज्जए-समणभूए य ॥ "

The Upāsakadas'a Sūtra deals with these Eleven Pratimās in great details and illustrates them by the ten stories of the ten 'Upasakas' or lay disciples (i e. Shrāvakas) of Lord Mahāvira, the most important of them being आनंद and कामदेव The Eleven Pratimās may be briefly discussed as follows —

(1) दर्शनप्रतिमा—worshipping the true Deva (i. e. the Vitarāga Deva), the true Guru (i. e. the Nirgrantha), and believing in the true Dharma (i.e. the Ahiṁsā Dharma of the Jinas), cf. "जिनो देवो, निर्ग्रंथो गुरुः, अहिंसा धर्मः परः।"; also avoiding सप्तव्यसनs (the seven great vices) mentioned in the following verse:—

"द्यूतं च मांसं च सुरा च वेश्या पापर्धि चौर्यं परदारसेवा।
एतानि सप्तव्यसनानि लोके घोरातिघोरं नरकं नयन्ति॥"

(2) व्रतप्रतिमा—Keeping each of the twelve vows without any आगार or अतिचार (i. e. without any laxity), and when death comes to receive it in absolute peace and performing '*santharo*' to die a समाधिमरण.

(3) सामायिकप्रतिमा—Doing 'sāmāyika' every day at least three times.

(4) पोषधोपवासप्रतिमा—Observing Poṣadha at least six times a month (on the 2 अष्टमीs, 2 चतुर्दशीs, and the 2 पंचमीs).

(5) कायोत्सर्गप्रतिमा—Doing Kāusagga (i. e. meditating upon the 24 Tirthankaras etc. while observing Poṣadha; also never to eat between sun-set and sun-rise or to sip water before day-light. If a guest arrives, the layman may prepare a bed for him, but never offer him food, lest he would cause his guest to sin.

(6) ब्रह्मचर्यप्रतिमा—Getting nearer to the ascetic ideal, the layman next promises to keep away from the society of his own wife, and never in any way to scent or adorn his body, lest he would cause his wife to love him

(7) सचित्तपरिहार—With the object of never even taking vegetable life, avoiding all uncooked vegetables or cooked vegetables mixed with the uncooked Not using any unripe vegetable

(8) आरम्भत्यागप्रतिमा—Never even to begin to build a house or to take to a trade (like a blacksmith's or of coal, lac, ivory etc) which entails the taking of life

(9) प्रेष्यपरिग्रहत्यागप्रतिमा—Never allowing the servants to work for oneself—may allow them to wait only on his children, having no attachment for worldly possessions, and to avoid it dividing one's property, money or grain amongst one's children, or giving it away in charity

(10) उद्दिष्टत्यागप्रतिमा—Here there is a further step towards a Sadhu's life Never allowing any special cooking to be done for one, and only to take what has remained when others have dined, and if nothing remains, just to fast Giving no advice in any worldly or household matter, but keeping one's mind free from all thoughts about such things

(11) श्रमणभूतप्रतिमा—Here a Shravaka is practically a monk, for he promises to wear a Sadhu's dress, to remain apart in some religious building (when the Digambaras call him a Kussalaka Shravaka), or in the jungle (when they name him an Ailaka Shrāvaka), and act according to the rules laid down in the scriptures for a Sadhu to follow

The first Pratima is to be observed for one month, the second for two the third for three, the fourth for four and so on, and thus it takes 66 months or five years and a half to complete all these Eleven Pratimas, after which some may again return to household life, some may take to ascetic life, and some may take to अनशन or religious death The Eleven Pratimas were observed by many Shravakas in ancient times as can be seen from the various instances of Ānanda Shravaka, Kamadeva and others But in modern times, they are very rarely observed

बारस वयाइ (Sk द्वादश व्रतानि) The Twelve Vows of a Shravaka These also with their various अतिचारs (i e violations) etc are dealt with and illustrated in the Upasakadas'a Sûtra These Twelve Vows are sometimes

known as the दुवालसविह गिहिधम्म or the twelve-fold religious duties of a householder, consisting of पञ्चाणुव्वयाइं and सत्तसिक्खावयाइं or 'the Five Anuvratas' and 'the Seven S'iks'avratas'. The Five Anuvratas or Lesser Vows are the same as the पञ्चमहाव्रत or the Five Great Vows of a Sadhu viz. प्राणातिपातविरमणव्रत, मृषावादविरमणव्रत, अदत्तादानविरमणव्रत, मैथुनविरमणव्रत, and परिग्रहविरमणव्रत, which a householder is to observe in part (whence the term देशविरति used for a householder who observes the Twelve Vows) i. e. in a less stringent form than a Sadhu. The Seven S'iksavratas or the Disciplinary Vows are : (1) दिग्विरमण or the Vow of Quarters (i. e. going only up to certain quarters), (2) भोगोपभोगपरिमाण or 'Limiting things of reiterate as well as momentary use,' (3) अनर्थदंड or abstention from unprofitable employment of the mind, body and speech in order to stop 'himsa', (4) सामायिक (समो रागद्वेषवियुक्तो यः सर्वभूतान्यात्मवत् पश्यति, or 'इतो राग महाम्भोधि, इतो द्वेषदवानल । यस्तयोर्मध्यग पन्था तत्साम्य परिकीर्तितम् ॥' तस्य आय प्रतिक्षणमपूर्वापूर्वज्ञान दर्शनचारित्रपर्यायाणा निरुपमसुखहेतुभूतानामधःकृतचिन्तामणिकल्पद्रुमोपमाना लाभ—समाय, स प्रयोजन यस्य अनुष्ठानस्य इति सामायिकम् ।) the Law of Inward Peace, (5) देसावगासिअं (Sk. देशावकाशिकं) or the

law of keeping oneself within a certain limited place, (6) पोषधोपवास keeping of the Poṣo in which a Shrāvaka observes a fast for a day, and remains for all the 24 hours (or sometimes 12) just like a Sādhu (cf. 'समणो इव सावओ हवइ जम्हा') and that, too, in the vicinity of a Sādhu in an Upāshraya, (7) अतिथिसंविभाग or the law of giving pure alms to a worthy (सुपात्र) guest like a Sādhu etc.

The first three of the Seven S'ikṣāvratas are sometimes called गुणव्रतs, the remaining four being called शिक्षाव्रतs.

St. 65. अन्ने सुहुमवियारे (Sk. अन्यान् सूक्ष्मविचारान्) other minute thoughts. By this the author refers to st. 66 which enumerates various technical terms and expressions about the theory of Karma. य an indeclinable (see notes on st. 34.)

St. 66. This verse alludes in brief to all the six Karmagranthas viz. कर्मविपाक, कर्मस्तव, बन्धस्वामित्व, षडशीति, शतक and सित्तरि and thereby the poet wants to show to the readers that Mayanasundari was well-versed in the much intricated and difficult theory of Karma propounded in them.

In order to thoroughly understand this verse, the study of the Karmagranthas is in-

dispensable. We shall, however, try to explain them below.

कम्माणं मूलुत्तरपयडीओ (Sk. कर्मणां मूलोत्तरप्रकृतयः) The (8) primary and (158) subsidiary divisions of Karma. There are four ways in which Karma binds the soul and this is known as the (fourfold) बन्धतत्त्व which is thus defined —

"पयइठिइरसपएसा तं चउहा मोयगस्स दिट्ठंता।
मूलपगइट्ठ उत्तरपगइ अडवन्नसयभेयं॥"

(Karmagrantha I. verse. 2.)

Thus प्रकृति is one of the four main divisions of the बन्धतत्त्व and it (i. e. प्रकृति) is thus defined —

" पयइ सहावो वुत्तो " i. e. Prakriti means 'a natural character or potency.' As soon as a soul accumulates Karma, the nature or potency of that Karma is also decided and this is Prakriti. In order to understand this nature or Prakriti, the illustration of a sweet-ball is very useful. Just as a sweet-ball made up of dried-ginger ('सुंठ') removes वायु or wind, that made up of 'Jiru' (जीरु) removes humour (पित्त) and that made up of cough-removing ingredients removes cough, in the same way some karma removes i. e. obstructs knowledge,

some obstructs Dars'ana or True Faith, some obstructs Character and so on. Thus at the time of the binding of the karmas with the soul, their different natures or potencies are decided and this is known as 'Prakriti.' Thus here Prakriti means 'natural character or potency.'. Prakriti also means 'भेद् or division'. In कम्माणं मूलपयडीओ it has got this latter meaning, and hence this phrase means 'the Principal Divisions of Karma' which are 8 in number (cf. मूलपगइट्ठ) viz. (1) ज्ञानावरणीय (2) दर्शनावरणीय (3) मोहनीय (4) अंतराय (5) वेदनीय (6) आयु (7) नाम and (8) गोत्र. Out of these 8 main divisions of Karma, the first four are often called घाति Karmas, because they destroy the spiritual welfare of the soul and the last four are called अघाति as they do not do so. The former four are sometimes also called निकाचित or those which we are bound to experience, and the latter four अनिकाचित or शिथिल Karmas i.e. those which we may, by extraordinary exertions, evade. [The निकाचितकर्मs are also again divided into two sub-divisions viz. (1) अल्पनिकाचित and (2) सुनिकाचित out of which the अल्पनिकाचितकर्मs can be destroyed up to a certain limit, by practising hard and extremely pure inward penance after which they must be experienced.

Contrary is the case in सुनिकाचित. They must first be experienced up to a certain limit and then they can be destroyed by hard and extremely pure inward penance]. The natural character (स्वभाव) of these 8 main divisions of Karma can be understood by 8 illustrations givien in verse 38 of the नवतत्त्वप्रकरण as follows:—

'पडपडिहारऽसिमज्ज-हडचित्तकुलालभंडगारीणं ।
जह एएसिं भावा, कम्माणऽवि जाण तह भावा ॥"

We shall discuss the same briefly below :-

(I) The Nature of ज्ञानावरणीयकर्म. It is just like a 'bandage (पट)' to our eyes (cf. 'पडुव्व चक्खुस्स तं तयावरणं'). Just as we cannot see anything if our eyes are bandaged, in the same way on account of the bandage of the ज्ञानावरणीयकर्म we cannot see anything by the eye of our knowledge. Thus, in short, ज्ञानावरणीयकर्म becomes a hindrance to a man in acquiring knowledge. (2) The Nature of दर्शनावरणीयकर्म. Just as a king cannot see a man stopped by the door-keeper (प्रतिहार or वेत्रिन् Pk. विति), in the same way the soul cannot see the things and objects of this world in their real nature, being stopped by the covering of दर्शनावरणीयकर्म (3) The Nature of मोहनीयकर्म. This is the most powerful of all Karmas, and it becomes a great hin-

drance in our getting सम्यक्त्व and pure character as well as asceticism. Its effect is just like that of wine (मद्य). Just as a man, who is drunk, becomes intoxicated and is unable to know whether he does a good thing or bad, in the same way a man under the influence of मोहनीयकर्म is unable to discriminate between Dharma and Adharma (religion and irreligion). (4) The Nature of अंतरायकर्म. It is just like a treasurer (भाण्डागारी). Just as a great donor, such as a king etc. cannot give charity lavishly if his treasurer is a miser (because the latter often dissuades him from doing so by telling him that the kingdom is suffering from this loss and that etc.), in the same way, the soul, which is also of a charitable nature and which is possessed of Virya etc. cannot use them properly, so long as it is under the influence of अन्तरायकर्म. (5) The Nature of वेदनीयकर्म. This Karma creates happiness or misery to the soul. Just as a sword (असिः) besmeared with honey, when licked by a person gives him taste at first but gives him pain afterwards on account of his tongue being cut or injured by the sword, in the same way under the influence of वेदनीयकर्म, a man experiences momentary happiness, but suffers bitter pain afterwards (cf. the well-

मधुबिन्दुदृष्टांत in Jainism.) (6) The Nature of आयुकर्म. It is compared to a fetter or a shackle (हडि). Just as a man, who is fettered, cannot be set free until the king orders, in the same way, under the influence of आयुकर्म the soul cannot be free from existence (गति) until the period upto which it is to stay there is completed. This Karma creates transmigration of the soul. (7) The Nature of नामकर्म. It is compared to a painter (चित्रकार). Just as a painter paints various designs and various kinds of persons, in the same way, through transmigration, the 'jīva' gets various names and existences. (8) The Nature of गोत्रकर्म. It is compared to a potter (कुलाल). Just as a potter makes good as well as bad pots, in the same way this गोत्रकर्म puts a man in a noble or a low family.

These are the 8 main divisions in which Karma is divided, and they themselves are further divided into various sub-divisions which we need not note here. This much for कम्माणं मूलपयडीओ. Now remain कम्माणं उत्तरपयडीओ (Sk. कर्मणां उत्तरप्रकृतयः). Here प्रकृति has got the first meaning of '*natural character or potency.*' Hence this phrase means 'the secondary potencies of action,' which are 158 in number ("उत्तरपगइ अडवन्नसयमेयं"),

and which are briefly enumerated in the following verse which occurs verbatim both in the नवतत्त्वप्रकरण (verse. 38), and in Devendrasūri's कर्मग्रन्थ I. (verse 3.) :—

" इह नाणदंसणावरणवेअमोहाउनामगोयाणि ।
विग्घं च पणनवदुअट्ठवीसचउतिसयदुपणविहं ॥ "

Thus ज्ञानावरणीयकर्म has got 5 Prakritis viz. (I) मतिज्ञानावरणीय, (2) श्रुतज्ञानावरणीय (3) अवधिज्ञानावरणीय (4) मनःपर्यवज्ञानावरणीय and (5) केवलज्ञानावरणीय. The दर्शनावरणीयकर्म has got 9 Prakritis (cf. कर्मग्रन्थ I. verse 9, line 2. which says: " दंसण चउ पण निद्दा, वित्तिसमं दंसणावरणं ॥" Thus they are (I) चक्षुर्दर्शनावरणीय, (2) अचक्षुर्दर्शनावरणीय, (3) अवधिदर्शनावरणीय, (4) केवलदर्शनावरणीय, (5) निद्रा, (6) निद्रानिद्रा, (7) प्रचला, (8) प्रचलाप्रचला, (9) थीणद्धि (Sk. स्त्यानर्द्धि i. e. 'somnambulism or walking-in-sleep,'—see Hem, VIII. 1. 74. & VIII. 2. 66). The four दर्शनावरणीय प्रकृतिs are explained thus in कर्मग्रन्थ

The last थीणद्धी is a bit difficult to understand and hence requires to be explained —स्त्याना सघातीभूता गृद्धिर्दिनचिंतितार्थसाधनविषयाभिकांक्षा यस्या सा स्त्यानगृद्धि । प्राकृतत्वात् थीणद्धी इति निपात ॥ Thus it is equivalent to Sk 'स्त्यानगृद्धि and means 'somnambulism or walking-in-sleep' In Shakespeare's drama 'Macbeth' we have got such a scene of somnambulism in which we find lady Macbeth walking in sleep and speaking out murderous deeds which she had committed previously The वेदनीयकर्म has got 2 प्रकृतिs viz (1) सातावेदनीय and (2) असातावेदनीय of कर्म ग्रन्थ I verse 12 line 2 and verse 13 line 1 —

'महुलित्तखग्गधारा,-लिहण व दुहा उवेअणिअ ॥"
"ओसन्न सुरमणुअ, सायमसाय तु तिरिअनिरएसु ॥"

The मोहनीयकर्म has got two main divisions viz (1) दर्शनमोहनीय and (2) चारित्रमोहनीय The first has got three Prakritis and the second has got 25 Prakritis viz 16 कषायs and 9 णोकषायs (णोकषाय is thus explained 'कषायसहचारित्वात् कषायप्रेरणादपि । कषायपरिणामाच्च, णोकषाये कषायता ॥') Thus in all the मोहनीयकर्म has got 28 Prakritis The 3 Prakritis of the दर्शनमोहनीय are (1) सम्यक्त्व मोहनीय (2) मिश्रमोहनीय and (3) मिथ्यात्व मोहनीय They are thus explained in the Karmagrantha I, verses 14, 15, 16 —

"दंसणमोहं तिविहं, सम्मं मिच्छं तहेव मिच्छत्तं।
सुद्धं अद्धविसुद्धं अविसुद्धं तं हवइ कमसो॥
जिअ अजिअ पुण्णपावा-सवसंवरबंधमुक्खनिज्जरणा।
जेणं सद्दहइ तयं सम्मं खइगाइ बहु भेयं॥
मीसा न रागदोसो जिणधम्मे अंतमुहु जहा अन्ने।
नालियरदीवमणुणो, मिच्छं जिण धम्मविवरीयं॥"

The 16 कषायs of the चारित्रमोहनीयकर्म are as follows:—There are four main कषायs viz. क्रोध, माण, माया and लोभ and each is अनंतानुबंधी, अप्रत्याख्यानीय, प्रत्याख्यानीय and संज्वलन. Thus we get 16 Kasāyas in all. The 9 णोकषायs are:—(1) हास्य, (2) रति, (3) अरति, (4) शोक, (5) भय, (6) जुगुप्सा, (7) स्त्रीवेद, (8) पुरुषवेद, (9) नपुंसकवेद. In Karmagrantha I. verses 17 to 22, the 16 Kaṣāyas and the 9 णोकषायs are explained as follows:—

"सोलसकसाय नवणोकसाय दुविहं चरित्तमोहणियं।
अणअपच्चक्खाणा, पच्चक्खाणा य संजलणा॥
जाजीववरिसचउमास-पक्खगानिरयतिरिअनरअमरा।
सम्माणुसव्वविरई-अहक्खायचरित्तघायकरा॥
जलरेणुपुढविपव्वय—राइसरिसो चउव्विहो कोहो।
तिणिसलयाकट्ठिय-सेलत्थंभोवमो माणो॥
मायावलेहिगोमुत्ति-मिंढसिंगघणवंसिमूलसमा।
लोहो हलिद्दखंजण-कद्दमकिमिरागसामाणो (सारिच्छो)॥
जस्सुदया होइ जिए, हासरई अरइ सोगभयकुच्छा।
सनिमित्तमन्नहा वा तं इह हासाइ मोहणियं॥

पुरिसित्थि तदुभय पइ, अहिलासो जव्वसा हवइ सो उ।
थीनरनपुवेउदओ, फुफुमतणनगरदाहसमो ॥"

The आयुकर्म has got 4 Prakritis viz. (1) देवायु (2) मनुष्यायु (3) तिर्यंचायु (4) नरकायु The नामकर्म has got 103 Prakritis this being the maximum number Sometimes, it is said to have 42, 93, or 67 Prakritis also, which are got by dropping certain sub divisions from the maximum number of 103 Prakritis which are as follows —

4 गतिs viz (1) नरक, (2) तिर्यग् (3) मनुष्य, (4) देव

5 जातिs viz (1) एकेन्द्रिय (2) बेइन्द्रिय, (3) तेइन्द्रिय, (4) चउरिन्द्रिय, (5) पचेंद्रिय

5 शरीरs viz (1) औदारिक (2) वैक्रिय, (3) आहारक, (4) तेजस् (5) कार्मण

3 शरीरोपागs viz (1) औदारिकोपाग, (2) वैक्रियोपाग, (3) आहारकोपाग

15 शरीरबन्धनs viz (1) औदारिकऔदारिक (2) औदारिकतेजस्, (3) औदारिककार्मण (4) औदारिक तेजस्कार्मण, (5) वैक्रियवैक्रिय, (6) वैक्रियतेजस्, (7) वैक्रियकार्मण, (8) वैक्रियतेजस्कार्मण (9) आहारक आहारक, (10) आहारकतेजस्, (11) आहारककार्मण, (12) आहारकतेजस्कार्मण, (13) तेजस्तेजस् (14) तेजस्कार्मण, (15) कार्मणकार्मण

5 शरीरसंघातनs viz. (1) औदारिक, (2) वैक्रिय, (3) आहारक, (4) तैजस्, (5) कार्मण.

6 संघयणs or संहननs. viz. (1) वज्रऋषभनाराच, (2) ऋषभनाराच, (3) नाराच, (4) अर्धनाराच, (5) कीलिका, (6) छेवट्ठ.

6 संस्थानs. viz. (1) समचतुरस्र, (2) न्यग्रोध, (3) सादि, (4) वामन, (5) कुब्ज, (6) हुंड.

5 वर्णs. viz. (1) कृष्ण, (2) नील, (3) लोहित्य, (4) हारिद्र, (5) श्वेत.

2 गन्धs. viz. (1) सुरभि, (2) दुर्गंध.

5 रसs. viz. (1) तिक्त, (2) कटुक, (3) कषाय, (4) आम्ल, (5) मधुर.

8 स्पर्शs. viz. (1) कर्कश, (2) मृदु, (3) गुरु, (4) लघु, (5) शीत, (6) उष्ण, (7) स्निग्ध, (8) रूक्ष.

4 आनुपूर्वीs. viz. (1) नरक, (2) तिर्यग्, (3) मनुष्य, (4) देव.

2 विहायोगतिs. viz. (1) शुभ, (2) अशुभ.

8 प्रत्येकप्रकृतिs viz. (1) पराघात, (2) उच्छ्वास (3) आतप, (4) उद्योत, (5) अगुरुलघु (6) तीर्थंकरनामकर्म, (7) निर्माण, (8) उपघात.

10 items known as त्रसदशक viz (1) त्रस, (2) बादर, (3) पर्याप्त, (4) प्रत्येक, (5) स्थिर, (6) शुभ, (7) सुभग, (8) सुस्वर, (9) आदेय, (10) यश.

10 items known as स्थावरदशक viz. (1) स्थावर, (2) सूक्ष्म, (3) अपर्याप्त, (4) साधारण, (5) अ[illegible]

(6) अशुभ, (7) दुर्भग, (8) दुस्वर, (9) अनादेय, (10) अयश.

Total 103.

Dropping from these 103 Prakritis, the sub-divisions of 10 शरीरबंधनs and retaining only 5 we get 93 नामकर्मप्रकृतिs. Again dropping from the same all the 15 शरीरबंधनs and the 5 संघातनs (taking them to be included in the शरीरs) as well as the 16 sub-divisions of वर्ण, गंध, रस and स्पर्श keeping only these four main divisions, we get (103-36 i. e.) 67 नामकर्म प्रकृतिs. Again dropping from the same all the sub-divisions of what are known as the 14 पिंडप्रकृतिs (because they have further sub-divisions) viz. (1) गति, (2) जाति, (3) शरीर, (4) शरीरोपांग (5) शरीरबंधन (6) शरीरसंघातन, (7) संघयण, (8) संस्थान, (9) वर्ण, (10) गंध, (11) रस, (12) स्पर्श, (13) आनुपूर्वी, (14) विहायोगति, and retaining only these 14, we get 42 नामकर्मप्रकृतिs. But we are to remember that in the number 158 उत्तर-प्रकृतिs (or secondary potencies) of Karma, we take the number 103 as the प्रकृतिs of नामकम and not 42, or 93, or 67. (For detailed explanation on all these नामकर्मप्रकृतिs, कर्मग्रन्थ I. should be referred to).

The गोत्रकर्म, like वेदनीय, has got two प्रकृतिs

viz. (1) उच्चगोत्र (2) नीचगोत्र. cf. कर्मग्रन्थ I. verse 52, line 1. which says:—

"गोयं दुहुच्चनीयं, कुलाल इव सुघडभुंभलाईयं ॥"

The अंतरायकर्म has got 5 प्रकृतिs viz (1) दानांतराय, (2) लाभांतराय, (3) भोगांतराय, (4) उपभोगांतराय, (5) वीर्यांतराय.

They are thus explained in कर्मग्रन्थ I. verse 52. line 2. and verse 53:—

"विग्घं दाणे लाभे, भोगुवभोगेसु वीरिए य ॥"
"सिरिहरि अमगं जह पडिकूलेण तेण रायाइ ।
न कुणइ दाणाईयं, एवं विग्घेण जीवो वि ॥"

कम्मठिइं (Sk. कर्मस्थिति). Like प्रकृति, स्थिति is also one of the four main divisions of बन्धतत्त्व and it is thus defined: "ठिई कालावहारणं". Hence स्थिति means 'a certain fixed time'. As soon as a karma is accumulated by the soul, the time, for which it will bind the soul, is also decided and this is known as स्थिति. In order to understand this term also, we have, of course, to take the same illustration of a sweet-ball which we took in understanding Prakriti (and later in understanding अनुभाग i.e. रस and प्रदेश also, we shall take the same illustration) Just as some sweet-ball remains fit for eating for a month, some for 15 days and so on, and then it becomes useless, in the same way, some

karma remains with the soul for 70 'Kodākodīsāgaropama' (this number is so great that it cannot be counted by an ordinary man) years, this being the maximum time, some for 40 and so on, and then it is destroyed and this is known as स्थितिबंध. The maximum and the minimum time for which each of the 8 main divisions of Karma binds the soul is thus given in the नवतत्त्वप्रकरण, verses 40 to 42 —

" नाणे अ दंसणावरणे, वेयणिए चेव अंतराए अ ।
तीसं कोडाकोडी, अयराणं ठिइ अ उक्कोसा ॥

सित्तरि कोडाकोडी, मोहणिए वीस नाम गोएसु ।
तित्तीसं अयराइ, आउट्ठिइबंध उक्कोसा ॥

बारस मुहुत्त जहन्ना, वेयणिए अट्ठनाम गोएसु ।
सेसाणंतमुहुत्तं, एयं बंधट्ठिईमाणं ॥ "

(*for further detailed explanation refer to* नवतत्त्वप्रकरण Mehesānā Edition and Karmagrantha I) कम्मविवाग (Sk कर्मविपाक) The good as well as bad effects of Karma which make us happy or miserable respectively. There are four principal inward causes which *bring* Karma to the soul viz. (1) मिथ्यात्व *or* False Faith, (2) अविरति or Attachment to worldly things, (3) कषाय or giving vent to anger, pride, deceit and greed, (4) योग or Employing one's mind, body and speech in worldly things.

There are however, many other outward causes, which bring शुभ or अशुभकर्मs to our soul and give us happiness or misery accordingly. And this bringing of happiness or misery to our soul by the various causes of karma is known as कर्मविपाक, on which the whole of the Karmagrantha I. is based and it is itself called कर्मविपाक. The various outward causes of the coming of शुभ or अशुभकर्मs to the soul given at the end of the Karmagrantha I. are very useful for fully understanding the term 'कर्मविपाक' as well as for the spiritual welfare of the soul. Hence they are quoted verbatim below :—

" पडिणीअत्तणनिन्हव-उवघायपओस अंतराएण ।
अच्चासायणयाए, आवरणदुग जिओ जयइ ॥

गुरुभत्तिखंतिकरुणा – वयजोगकसायविजयदाणजुओ ।
दढधम्माई अज्जइ, सायमसाय विवज्जयओ ॥

उमग्गदेसणामग्ग – नासणादेवदव्वहरणेहिं ।
दंसणमोह जिणमुणि—चेइअसंघाइ पडिणीओ ॥

दुविहंपि चरणमोहं, कसायहासाइविसयविवसमणो ।
बंधइ निरयाउ महा–रंभपरिग्गहरओ रुद्दो ॥

तिरिआउ गूढहिअओ, सढो ससल्लो तहा मणुस्साउ ।
पयईइ तणुकसाओ, दाणरुइ मज्झिमगुणो अ ॥

अविरयमाइ सुराउं, बालतवोकामनिज्जरो जयइ ।
सरलो अगारविल्लो, सुहनाम अन्नहा असुहं ॥

गुणपही मयरहिओ, अज्झयणज्झावणारुई निच्चं ।
पकुणइ जिणाइभत्तो, उच्चं नीअं इअरहा उ ॥

जिणपूआविग्घकरो, हिंसाइपरायणो जयइ विग्घं ।
इअ कम्मविवागोय, लिहिओ देविंदसूरीहिं ॥"

As for those desirous of knowing further details on the four principal inward causes, they should study Karmagrantha IV. called षडशीति Mehesānā Edition verses 51 to 58. बंध (Sk.) This is one of the nine most important Tattvas or categories of fundamental truth in Jainism, it being the eighth in chronological order. Soul with Karma is like gold found in earth with clay and other impurities clinging to it. Or, as heat unites with iron and water with milk, so Karma unites with soul. This uniting of the Karma with the soul, due to the causes already discussed above, is known as बंधतत्त्व or बंध and by बंधकर्म is meant the karmas which we are at present accumulating. As we have already said before the बंधतत्त्व is divided into 4 parts; see नवतत्त्वप्रकरण verse. 34 "............बंधो चउव्विगप्पो अ । पयइ ठिइ अणुभाग-प्पएसभेएहिं नायव्वो ॥" Thus they are (1) प्रकृति (2) स्थिति (3) अणुभाग i. e. रस and (4) प्रदेश. Out of these four, the first two प्रकृति and स्थिति we have already explained before; but the last

two viz अणुभाग and प्रदेश still remain to be explained.

अणुभाग is thus defined "अणुभागो रसो ऐमो" i e अणुभाग lit means रस or taste As soon as a karma is accumulated by the soul, its good or bad effect, which will give us happiness or misery, is also decided and whether this happiness or misery will be extreme or ordinary or little is also decided and this is known as रस or अणुभागबंध To take the illustration of the sweet-ball: Just as a sweet-ball may be very sweet or little sweet or very bitter or little bitter or may be made up of much ghee or little ghee, in the same way, the happiness or misery which the good or bad karmas give us respectively may be smaller or greater according to the nature of the karma and this is known as अणुभाग or रसबंध It is divided into 4 subdivisions viz (1) एकस्थानिक, (2) द्विस्थानिक (3) त्रिस्थानिक and (4) चतु स्थानिक (For further details see नवतत्त्वप्रकरण Mehesana Edition page 131) (4) प्रदेश It is thus defined "पएसो दलसंचओ" Hence प्रदेश means 'a collection or heap of fragments' of Karma The number of the fragments of the heap of which each karma is constituted, is not the same To make it

more clear, let us take the usual illustration of the sweet-ball. Just as a sweet-ball is made up of a quarter of a pound or of half a pound of pounded-wheat, in the same way, the fragments of some karmas are many and those of others are few This is what is called प्रदेशबंध Thus the fragments of the heap of आयुकर्म are the fewest of all the karmas. Those of नामकर्म and गोत्रकर्म are equal and more than those of आयुकर्म Still more than these are those of ज्ञानावरणीय, दर्शनावरणीय and अंतरायकर्मs which are also equal Still more are those of मोहनीयकर्म And those of the वेदनीय are the greatest in number—(For further details see नवतत्त्वप्रकरण Mehesana Edition Page 132) उदयदीरण सत [Sk. उदयोदीरणया (णा) सत्ता] उदय, उदीरणया (णा) and सत्ता are also technical terms in Jainism like प्रकृति, स्थिति, बंध etc For fear of lengthening the notes, we shall not dwell upon them in details here Those desirous of studying them carefully and minutely should read the Karmagranthas themselves especially the second and the fourth, which throw a very important and useful light upon these terms and explain them beautifully in the best possible manner We shall, however, only explain here their general sense in order that the student may have a

rough and brief knowledge of the same उदय- The karma which we are actually experiencing at present is called उदयकर्म or उदय उदीरणया(णा) It is thus defined "अप्राप्तस्य (कर्मण) प्रापण उदीरणा" Hence the act of the entering of premature कर्मs into उदय (or उदयावलिका) by a sudden change into the अध्यवसायs or लेश्याs of the soul is known as उदीरणा Different from उदय and उदीरणा there is सत्ता or सत्ताकर्म which are the karmas which we have already accumulated previously (i e in previous life) due to बंधकर्म Thus उदय उदीरणा and सत्ता together with बंध are the four stages of Karma in Jainism Their thorough and exact knowledge in brief can be had from the following extract taken from Muni Shree Jivavijaya's commentary (बालावबोध) on the Karmagranthas —

"मिथ्यात्वादिभिर्बंधहेतुभि अंजनचूर्णपूर्णसमुद्गकवन्निरंतर पुद्गलनिचिते लोके कर्म्मयोग्यवर्गणापुद्गलैरात्मन क्षीरनीरवत् वह्न्ययःपिंडवद्वा अन्योन्याऽनुगमाऽभेदात्मक संबंधो बन्ध १। तेषां च यथास्वस्थितिबद्धानां कर्म्मपुद्गलानां अपवर्त्तनादिकरणविशेषकृते स्वाभाविके वा स्थित्यपचये (क्षये) सति उदयसमयप्राप्तानां विपाकवेदन उदय २। तेषामेव कर्म्मपुद्गलानां अकालप्राप्तानां जीवसामर्थ्यविशेषादुदयावलिकायां प्रवेशन उदीरणा ३। तेषामेव कर्म्मपुद्गलानां बंधसंक्रमाभ्यां लब्धात्मलाभानां निर्जरणसंक्रमणकृतस्वरूपप्रच्युत्यभावे सद्भाव सत्ता ४।" Now

here if we do not differentiate between उदय and उदीरणा, we shall get only three stages, which are often called the three कालs of कर्म, and which exactly correspond to the three well-known stages of the Vedāntists *viz.* संचित, क्रियमाण and प्रारब्ध *respectively, though there* may be some difference in their explanations and other details.

St. 67. संतो (Sk. शान्तः). Tranquil, free from passions; or forbearing. हु, an indeclinable showing wonder, see notes on sts. 18—19.

St. 68. सज्जा. (Sk.) fully equipped, accoutred, possessed.

St. 70. विणओणयाउ (Sk. विनयावनताः). Bent down due to modesty i. e. humble.

St. 71. समस्सा (Sk. समस्या). A riddle, an enigma, a puzzle.

St. 72. " पुण्णिहि लब्भइ एहु. " This is the first foot of the riddle that the two princesses were asked to solve. गव्वगहिल्लाए. (Sk. गर्वग्रथिलया) The root ग्रथ् in *Sk.* means ' to be crooked '. Hence गर्वग्रथिला would mean ' crooked with pride i. e. puffed up with pride '.

St. 73. This stanza is written in the Apabhrans'a Dialect, the special feature of which is

that in it the nominative sing. of nouns ending in ओ ends in उ.

St. 74. साहु साहु The repetition shows that she was 'very clever.'

St. 75. जिणवयणरया (Sk. जिनवचनरता). This is a very important and essential quality which a true Jaina must possess. For a real Shrāvaka it is indispensable, so declare the Āgamas: cf "जिणाणाए धम्मो," also "तं एव सच्चं नीसंकं जं जिणेहिं पवेइयं" etc. Thus religion consists in following the Commandments of the Jina, believing them to be perfectly true, keeping no doubts whatsoever. As Madanasundari was a true Shrāvikā, she is described here, as being endowed with the quality of possessing a true faith in the words of the Jina.

St. 76. Like st. 73 this stanza is also written in the Apabhrans'a Dialect. परमप्पह Sk. परमपथः) lit. the highest path i. e. Liberation or Moksha.

St. 77. In this stanza we have got an illustration of that figure of speech which is known as अर्थान्तरन्यास in which 'a general statement is supported by a particular statement or vice versa'. कुदिट्ठीणं (Sk.कुदृष्टीनां). By this phrase is here meant the मिथ्यादृष्टिs or मिथ्यात्वीs i.e. heretics or non-believers.

St. 80 तार (Sk.) Lit. it means 'clear, pre-eminent i.e. exalted, magnanimous.'

Sts. 83, 84 are to be construed together.

St. 85. पवण (Sk. प्रवण) has the sense of 'ready or eager.'

St. 87. अहियल्ली (Sk.) also called नागवल्ली meaning 'piper betel.' पूग (Sk.) also called क्रुमुक meaning 'the areca or betel-nut-tree,

Sts. 89 to 91 are to be construed together किर as well as इर and हिर are indeclinables in Pk. for Sk. किल 'indeed." See Hem. VIII. 2. 186. which says "किरेर हिर किलार्थे वा."

In sts. 82 and 88 to 97, the poet discusses the question of marriage. According to him, marriage—whether marriage by parents or choice-marriage or any other kind of marriage—is a contract already decided by our actions of former life. A certain wife or husband is already decided in this life for a male or a female respectively according to their actions of former birth. Whatever system of marriage we adopt, we are sure to get that particular bride or bridegroom that is already decided for us and none else. *Thus happiness of marriage does not depend upon any system of marriage, but it depends upon our actions of former birth.* If our

former actions are bad, even choice-marriage will bring us misery and if our actions are good even marriage by parents or any other kind of marriage will bring us happiness. The author, however, gives a better place to marriage by parents which, according to him, cultivates in our hearts the virtue of modesty which many times becomes a cause of happiness in the end as was in the case of Mayanasundari, whereas choice-marriage on the contrary brings the vices of arrogance and immodesty which often become the cause of misery in the end as was in the case of Surasundari. Save this reason, he has no system of marriage to advocate. The only thing that he wants to emphasize is that *whatever system of marriage might be, the happiness or otherwise of it does not depend upon any such system, but it depends upon a person's actions of former birth.* This is the view of the author, a Jaina Āchārya, and hence it is the view of Jainism as well, and any believer in the theory of Karma (as propounded in the 6 Karmagranthas) will certainly adopt this view.

St. 92. The second half of this stanza is a सुभाषित. For similar thought cf. " लिखितमपि ललाटे प्रोज्झितुं को समर्थः । "

St. 93. This stanza is also a सुभाषित verse.

St. 94. This verse serves, as it were, to be a prophecy on the part of Madanasundari. She, though married to a leper, becomes happy in the end because she was meritorious, whereas Surasundari, even though married to a promising prince, becomes miserable in the end because she was devoid of merits.

St. 96. लहु (Sk लघु) has here got the sense of 'at once'.

St. 97. दव्वाइया (Sk. द्रव्यादिका) This refers to the well-known four items द्रव्य, क्षेत्र, काल, and भाव For the idea in the second line cf. कुम्मापुत्त verse 81. line. 2 · "जेणप्पंति सुरा वि अ घणाणि कम्माणुसारेण."

St. 98. कीस (as well as किण and कम्हा) are used in Pk. for Sk. कथम् meaning 'how', (see Hem. VIII. 3. 68).

St. 99. माणेमि (Sk. मानयामि). The causal of the root मन् is sometimes used, as here, in the sense of 'to experience'.

St. 100. This stanza is one of the few beautiful सुभाषितs in our text.

St. 101. इंतो (Sk. आयन् i. e उदयमागच्छन्) from इ to go; 'which has arisen'. अप्पपुण्णिआ (Sk.

अप्पपुण्णिया). अप्प meaning 'little' is many times used in Pk. to show negation. Hence अप्पपुण्णिया means 'having little merits i.e. having no merits.' गुण here means 'obligation, good.'

St. 103. In the second half of this stanza, we have got an instance of रूपक or that figure of speech which is known as 'Metaphor' in English, in which the उपमान and the उपमेय on account of their very close resemblance are taken to be identical and described as such; and it is generally recognised by the introduction of words like रूप, पच etc. Thus here king Prajāpāla is taken to be identical to कयंतरूव and कयंत and described as such. कयंतो (Sk. कृतान्तो. Yama, the god of death.

St. 104. धणलवमित्तत्थिणो (Sk. धनलवमात्रार्थिनः) those desirous of a paltry sum of money. मुहप्पियं (Sk. मुखप्रिय) honey-mouthed (words).

St. 107. सुंदर (Sk.) beautiful i. e. 'good'. It is used in this sense in the Upāsakadaśā Sūtra also, where the doctrine of Lord Mahāvīra is said to be सुंदर or 'good,' and that of Mankhaliputta Gosālo to be मङ्गुली or 'bad'. असुंदरच्चिय, see notes on णियमावुच्चिय and सिरिपालुच्च in sts. 21 and 38 respectively.

St. 109. रइचाडिया(Sk. रतिचाटिका). 'A p

garden'. The commentator renders it as राजवाटिका. It appears, that the commentator has taken the word रइ as Standing for राय (राजन्). The word रइ is found as an optional form for राय in Prakrit. The word रइवाडिया Correspouds to 'रायवाडिया' or 'the royal garden' mentioned in st. 110.

St. 110 धमधमंतो (Sk.) Burning with rage. This is an onomatopoetic word which is a word in which 'the sound resembles the sense.'

St. I12. परमत्थ (Sk. परमार्थ-भावार्थ) lit. the essence i. e. the secret.

St. 113. ससोंडीरा (Sk. सशौण्डीर्याः) शौण्डीर्य in Sk. means पराक्रम or valour (from the adj. शौण्डीर, which means 'elevated, full of valour etc.'). Hence सशौण्डीर्याः means 'full of valour, brave'. फेकुट्ठ (Sk.कुष्ठ) Leprosy—a disease of which there are 18 varieties for which see notes on st. 311.

St. I14. उंबरय (Sk. उबरक) It is a Des'i word and is one of the 18 varieties of the disease of Leprosy.

Sts. 115, II6. In these two stanzas we have got a beautiful instance of व्याजस्तुति or what is called 'Irony' in English. This figure of speech expresses the contrary of what is really meant,

there being generally something in the tone or manner to show what is really meant ' A satire may be disguised in the form of a compliment or a compliment in the form of a satire' वेसरी (Sk) has the sense of अश्वतरी or 'a mule' धिणि-धिणिसद्दा (Sk धिणिधिणिशब्दा) Persons producing ' Dhini, Dhini ' sound, cf the word धमधमंतो in St 110

St 116 मण्डलवइ (Sk मण्डलयन्त) मण्डल ' like उवरय or उयर is a kind of leprosy with red round spots दद्दुल (Sk दद्रुमत्) Like उयर and मण्डल दद्दु (द्रु) is also a kind of leprosy generally called ' Herpes थइआइत्तो (Sk स्थगि कायत्तो— ताम्बूलधरो) थइय or थइआ (Sk स्थगिका) means 'a betel-box,' and आइत्त (Sk आयत्त) means 'bearing, possessing ' Hence थइआइत्तो means the bearer of the betel-box '

St 117 पसूइयवाया (Sk प्रसूतिकवाता) Those who had got the disease of प्रसूतिकवात i e the wind produced in the womb during the pangs of travail ' कच्छादमेहिं (Sk कच्छुदभाभ्याम्) कच्छु (कच्छू) means Itch or scab' It is equivalent to Guj ખુજલી (N B Here उ of कच्छु is changed to आ—any vowel substituted for any other vowel) दब्भ (Sk दर्भ) It generally means Kus'a grass, but here it means a kind of disease, p

haps giving pain similar to that given by th. piercing of thorns विउचिअपामासमन्निया (Sk विच र्चिकापामासमन्विता) Suffering from पामा which is a skin-disease resembling विचर्चिका i. e. itch or scab (विचर्चिकाजातीया या पामा तया समन्विता)

St 118 पेडअ (Sk पेटक-समूह) पेटक (also पिटक) means a collection, a multitude, a crowd etc' It also means a basket a bag, a box पजिअ It is a Des'i word meaning 'a gift which a supplicant demands' The commentator explains it as "मुग्धमार्गित दान."

St 122 दुय (Sk द्रुत-शीघ्र) at once

St 125 समत्थि (Sk. समस्ति) from अस् with सम् 'to be' निअत्तुत्ति (Sk निःसृतो + इति) cf णिय भाउत्तिय, सिरिपालुत्त and जुद्धरत्तिय in Sts 21, 38 and 107 respectively

St 126 कप्पड (Sk कर्पट) a cloth, a garment

St 128 निरु see notes on St. 89

St 132 तुल्लावइ causal of तुल्ल (also बोल्ल) a Pk root in the sense of Sk कथ् to tell (see Hem VIII 4 2)

St 133 हु is an indeclinable in Pk used to denote 'question, prevention, disregard, driving and gift' (see Hem VIII. 2 197. which says "दान-पृच्छा-निवारणे ")

St. 137. The second half of this stanza is a सुभाषित.

St. 138. बोलेमि (Sk. ब्रोडयामि) 'spoil'.

St. 142. साहेंति (Sk. साधयन्ती) 'accomplishing, performing.'

St. 143. सुच्चिय (Sk. स एव) cf. पियभाउच्चिय, सिरिपालुच्च, असुदरुच्चिअ, चिअप्पुत्ति etc.

St. 144. माउलओ (Sk. मातुलो) Maternal uncle.

St. 145. सत्ताओ (Sk. सत्त्वात्) सत्त्व here means 'courage'. The root चल् in the sense of 'to swerve or deviate' governs the ablative.

St. 148. दिव्वं (Sk. दैवं) Fate.

St. 151. सोहण (Sk. शोभन) Good, auspicious.

St. 153. हुं, हुं. This shows 'disregard' of the king who speaks ironically.

Sts. 155 to 158 are written in the त्रिष्टुप् metre in which a verse has got four 'pādas' each पाद् or foot consisting of 11 syllables; and they are some of the few difficult stanzas met with at random in the text, and contain the description of the marriage ceremony of Surasundari.

St. 155. पयड (Sk. प्रयुक्त) here means 'fixed'. घट्ट (Sk). A crowd, a multitude.

'अन्वित (marked with, possessed of)' by the commentator माल is a Des'i word having the sense of मंडप or 'a pendal' constructed for a marriage ceremony etc (see Hem 's Des'ināmamala, 6 146) कूर (र) is a Sk word meaning 'food' धवल lit means 'white, beautiful', hence secondarily it means 'auspicious' and then 'auspicious songs' the adjective being used as a noun धवलद्दिंत (Sk धवलदान) therefore means singing (lit giving) auspicious songs सुवासिणि (Sk सुवासिनी) Here it has got the sense of 'a young woman whose husband is alive' पुरंधि (Sk पुरंध्रि-ध्री) an elderly woman whose husband and children are living

St 157 मद्दल (Sk मर्दल-मृदंग) A kind of drum चउप्फल (Sk चतुर्फल i e चतुर्गुण) lit fourfold i e 'many'

St 158 हथलेव is a Des'i word in the sense of Sk. हस्तग्रहण or पाणिग्रहण i e 'accepting the hand of the bride' cf Guj હસ્તમેળાપ', હાથેવાળો' etc मडलविहि (Sk मडलविधि) 'The ceremony of going round (the fire three times)', what is generally known as 'મંગળફેરા in Guj

Sts 159, 160 are to be construed together

St 165 पाय (Sk प्राय) has got the sense of 'most probably (बाहुल्येन)' here (and not the usual sense of 'generally') कुमंगवणिज्ज (Sk

कुसगजनितं) 'produced i e come on accout of the bad (i e infected) company ' of lepers This shows that Umbara was not a leper by birth but the disease had come to him on account of his accidental association with the lepers, to whom he had been brought by fate We shall see later on that this Umbara is none else but King Shripāla, the hero of our story himself

St 166 कलुस (Sk कलुष) lit turbid, dis pleased i e 'pale'

St. 167. दूहवेइ (Sk दुःखापयति) 'gives pain', cf Guj ' દુભવવું, દુભાવવું '

St 168 महिलाजम्मं कैरिसय (Sk महिलाजन्म कीदृश ?–अशुद्धमेवेति भाव) 'how (foul) is the birth of a woman ?' It is said in Jainism that a soul gets the birth of a woman in this world as a result of infinite heaps, so to say, of sin ('अनन्तपापराशय'), which it has com mitted during its transmigrations from one existence to the other Hence it is said to be very foul and impure here. In spite of this, it should be remembered, however, that women are not looked down upon in Jainism, and perfection and liberation are not denied to them The Digambaras, however, hold that a woman

cannot go to Moksha. Even though their birth is very foul, and a result of heaps of sins, yet they can shake off all their sinful actions and get emancipation by living the lives of 'satees' like Mayanasundari, Savitri, Sita, Damayanti, Chandanbala, Sulochana and others who serve as beacon lights to them. It is a matter of great regret, however, that such 'satees' are very rare, the majority of the woman-world instead of alleviating the heaps of their evil karmas, living such crooked lives which go on accumulating them, thus 'adding fuel to fire' and preparing a way which certainly leads them to नरक or hell, the abode of endless pain and misery from which they can hardly emerge out again.

St 169. This is a very beautiful stanza emphasizing the importance of the virtue of chastity in women.

St 170. निच्छिय (Sk. निश्चित) for certain.

St 171. सत्त (Sk. सत्त्व) Stuff i. e. courage. उदयाचल (Sk.) The rising mountain i. e. the mountain Nisadha. चूलिअ (Sk. चूलिका-शिखा) Top.

St 172. तुरतो (Sk. त्वरमाण) Swiftly, speedily, quickly, at once. रिसह (Sk. ऋषभ) The First

Tirthankara of the Jainas of the present *avasarpini*, generally known by the name आदिनाथ

St 173 थोउं (Sk स्तोतु) थुण is a Pk root for Sk स्तु to praise (see Hem VIII 4 241) and from that we get the infinitive थोउ or थोत्तु

Sts 174 to 178 contain a beautiful eulogy or panegyric (स्तुति) of Lord Rsabha in exquisite words They are some more difficult stanzas met with in the text

St 174 भर (Sk) has got the sense of 'excess' here, cf कोपभरेण, and not the usual sense of 'burden' etc. नमिर (Sk नम्र) lit 'humble i e 'bent down' This is an instance of what is called स्वरभक्ति often met with in Pk which is 'the splitting up of two conjunct consonants by means of a vowel (स्वरेण भक्ति स्वरभक्ति) उज्जल (Sk उज्ज्वल) lit bright i e white Fame is always conventionally taken by poets to be possessed of a white colour. केवल (Sk) lit 'only', here it has got the sense of संपूर्ण i e 'full' as the commentator explains कित्तिपूर (Sk कीर्तिपूर) 'flood of fame' भुवन is explained by the commentator as "लोकत्रयं" the three worlds अंतर वेरि (Sk अंतरवैरी) The internal enemies such as राग, क्रोध, मान, माया and लोभ

St 175 सूरुव्व cf पियमाउच्चिय etc तमतिमिर

(Sk.) darkness in the form of ignorance. Lit. तम like तिमिर means 'darkness', but here it has got the sense of 'ignorance'. खेयर (Sk. खेचर) lit. *those who have got the power of moving* in the sky, i e. the विद्याधरs or 'demi-gods'. पायडिय (Sk. प्रकटित:) lit. shown i e. done.

St 176. वासवगुरु. वासव means Indra, therefore, वासवगुरु means 'the preceptor of Indra,' which is the same as सक्कगुरु' in st. 44 गोयर (Sk. गोचर) It is the short form of गोचरवि"य i e an object of range, hence secondarily an object of praise चिकास [Sk. विकास (श)] has, as the commentator says, the sense of विस्तार or 'spread' here. कास (Sk. काश or कास) 'A kind of grass used for preparing mats, roofs etc which is known for its brightness लीला lit sport i e. practising अवहीला or what is more commonly used as अवहीलना, or हेलना meaning disregard, contempt, despising, disparagement, slighting off

St 178 हीला—same as अवहीलना explained above. अकयसाव [Sk. अकृतशाप (आक्रोश:)] 'not imprecated'. भा (Sk.) is equivalent to प्रभा, both meaning 'light'. नाहत्तंणु करि (Sk. नाथत्वं कुरु), 'show us your lordship', i. e. show us your favour and do us good.

St, 177. इअ (Sk. इति). The word इति at

the beginning of a sentence is changed to इअ in Pk. तिजयविजयसिरिपालपहो (Sk. त्रिजगविजयश्रीपालप्रभा) Here there is a play or pun upon the word 'सिरिपाल', and accordingly, the phrase has got two meanings (1) The Lord who is the protector of सिरि (Sk श्री) i e 'the goddess of victory' of the three worlds (2) The Lord of सिरिपाल (Sk. श्रीपाल) i e king Shripala who is victorious in all the three worlds मयणाहिअ (Sk मदनाहित) This phrase also has got two meanings, there being a play upon the the word 'मयण' (1) The enemy (अहित) of मयण (Sk मदन) i e the god of love, (2) The benefactor of मयण i e Mayanasundari मणह (Sk मनस) 'ह' is the genitive sing termination in Pk

St 179 थुणइ (Sk स्तौति) see notes on St 173 जिणकंठा (Sk जिनकंठात्) The ablative sing termination is generally dropped optionally in Pk करठिअफलेण (Sk करस्थितफलेन) The commentator remarks "करस्थितबीजपूरकादिफलेन", hence by फल is i e meant the बीजपूरकफल i e the fruit of the Citron tree or such other fruit By this fruit is here to be taken not the actual fruit of that tree (because such actual fruits are never placed in the hands of the idol of the Jina) but a gold or silver fruit having the shape of the बीजपूरक fruit (such fruits being often placed in the hands of the idol of the Jina)

St 180 सहसत्ति (Sk सहसा+इति) of णियभाउ-च्चिय etc इति is used here for the sake of metre "पादपूरणे"

St 181 फिट्टिस्सइ (Sk भ्रंशिष्यति) फिट्ट is a Pk root in the sense of Sk भ्रंश् to be destroyed, to perish (see Hem VIII 4 177) सञ्जोगो (Sk संयोग) circumstance

St. 183 गुरुणो etc The plural is used for the singular in order to show respect परित्त Sk परीत-व्याप्त) lit surrounded by i e full of

Sts 184 to 228 contain the preaching of the sage Munichandra, its purport being to emphasize the greatness of the 'Navapada'

St 184 अतुच्छम् (Sk) lit not insignificant i e not short, i e long

St 188 वाय short of अववाय (Sk अपवाद) prattling, abuse, censure etc cf "लोकापवादाद्भयं"

St 189 सावज्ज (Sk सावद्य) is a technical term in Jainism meaning 'sinful It connotes any action which involves 'himsa of any one of the 6 kinds of living organisms mentioned in Jainism known as the 'षड्कायजीवs' * as well as any

* They are (1) पृथ्वीकाय or the earth-bodies, (2) अपकाय or water-bodies (3) तेउकाय or fire-bodies, (4) वाउकाय or wind-bodies, (5) वनस्पतिकाय or plants, (6) त्रसकाय or all moving creatures

other kind of sinful or faulty action whatsoever. तिगिच्छं (Sk. चिकित्सा) see notes on St. 56. It should be noted here in this verse from the words of the sage Munichanda that the Jaina Sādhus are prohibited from engaging themselves into any sinful or faulty (सावद्य) action which includes also the prescription of any kind of medicine or telling any spell, charm or incantation etc., because, they, either directly or indirectly, involve 'himsā' of any one of the 6 kinds of living organisms. Hence those monks who are engaging themselves in doing such things are not true Jaina monks. For a similar idea cf. the 'सभिक्खू' Adhyayana (i. e. the fifteenth Adhyayana) of the Uttarādhyayana Sutra verses 7 to 10 :—

" छिन्नं सर भोममंतलिक्खं सुमिणं लक्खणं दंडवत्थुविज्जं।
अंगवियारं सरस्स विजयं जो विज्जाहिं न जीवइ स भिक्खू॥
मंतं मूलं विविहं विज्जचिन्तं वमणविरेयणधूमनेत्तसिणाणं।
आउरसरणं तिगिच्छियं च तं परिणाय परिव्वए स भिक्खू॥
खत्तियगणउग्गरायपुत्ता माहणभोइयविविहा य सिप्पिणो।
नो तेसिं वयइ सिलोगपूयं तं परिणाय परिव्वए स भिक्खू॥
गिहिणो जे पव्वइएण दिट्ठा अपव्वइएण व संथुया हवेज्जा।
तेसिं इहलोइयफलट्टयाए जो संथवं न करेइ स भिक्खू॥"

'He who does not profess and live on divination from cuts and shreds, from sounds on

the earth or in the sky (which includes astrology), from dreams, from science of telling future etc, from the characteristic marks on the body, from sticks, from properties of buildings and fields, from throbbing, from the meanings of the cries (of birds animals etc)—is a true monk.

Spells, roots, every kind of medicinal treatment, emetics (i e vomitting), purgatives, fumigation anointing of the eye and bathing, the patient's lamentation and his consolation, —he who abstains from all these things is a true monk

'He, who does not praise or pay attention to the warriors, Ugras, princes, Brahmanas, Bhogas and artists of all sorts, who abstains from these,—is a true monk

He, who does not, *for earthly gain* cultivate familiarity with householders, with whom he became acquainted as a monk, or was in friendly relation before he became a monk,—is *a true monk*

Thus we see that a monk is prohibited from professing all prophetical arts and this is *to be* specially borne in mind in these days when certain strolling monks are practising them apparently to insinuate themselves into the graces of

laymen and laywemen. According to the commandments of the Scriptures, such monks would not be called true monks. In the Sûtrakrtānga Sûtra also, a similar view is propounded. Hence true monks, according to the scriptures are never to engage themselves in practising any such prophetical arts.

St. 190. समत्थि. see notes on St. 125. आराहण नवपयाणं. (Sk. नवपदानां आराधना). The worship or propitiation of the Nine Dignities already explained fully in notes on St. 1. Here the poet, through the mouth of the sage Munichanda, introduces the main *object* of his writing the story of Sirivāla which is to create in our hearts a devotion for the Navapada which as he says, is the root-cause of all our happiness in this world as well as in the next, and which, as he says further, has enabled, enables and will enable many a soul in getting themselves to be emancipated.

St. 191. St. 23 and this stanza are exactly the same word to word, the only difference being in the last word of each. In st. 23, the last word is मुणेयव्वं and in this stanza it is परमतत्तं

St. 192. अवयारो (Sk. अवतारः). The essence.

St. 193 फिर see notes on sts 89 to 91 हु see notes on Sts 18, 19. निब्भंतं (Sk. निर्भ्रांतं-नि संदेहम्) undoubtedly

St 194 णेगे (Sk अनेके) In Pk the अ of अनेके is dropped optionally

St 195. The first line of this stanza is verbatim similar to the first line of st 34 उद्धार (Sk.) The Extracted Rite The recitation rite of the *Siddhachakra* explained in the following stanzas, has been extracted, as the poet himself says in st 227, from the Tenth Purva called Vidyanuvada.

Some learned Jaina Sādhus who might be well-versed in the *Science of Yantras* if approached and consulted will also throw much light upon its understanding and recitation rite. Some books dealing with the said *Yantra* if available may also be read and consulted.*

उर्ध्वाधः सह 'र'कारेण वर्त्तते इतिउर्ध्वाध.सरं।) Now in the symbol 'ऽ ह' that we have already got we are to put 'र' above and below in the letter 'ह' and then we get the symbol 'ऽर्ह्र'. सनायविन्दुकलं (Sk. सनादविन्दुकलं) 'नाद' means 'a nasal sound represented by a semi-circle or as the commentator says 'अर्द्धचन्द्राकार.' (˘)' विन्दुकला means 'the dot over a letter representing the अनुस्वार (·)' Hence the whole phrase 'सनायविन्दुकलं' means 'together with the अनुनासिक (˘) and अनुस्वार ()'. Now taking all the three phrases together, we get the symbol 'ऽर्ह्रं ˘' सपणवबीआणाहय (Sk सप्र णवबीजानाहतं) प्रणव means 'the sacred syllable *om* (ॐ)' बीज means 'the mystical letter forming the essential part of the mantra of a deity, viz ह्रीं' अनाहत means 'a circle, (कुण्डलाकार 'o')' Now the whole phrase means that we have to write ॐ before ऽर्ह्रं ˘, and ह्रीं before ॐ ऽर्ह्रं, and then round about the symbol 'ह्रीं ॐ ऽ र्ह्रं ˘' thus obtained we are to draw two circles Then the final symbol will be —



अंतसर (Sk अन्तरस्वर) Having (16) vowel

(viz अ, आ, इ, ई, उ, ऊ, ऋ, ॠ, ऌ, ॡ, ए, ऐ, ओ, औ, अं, अः) at the end. This means that round about (सर्वंत) the final symbol obtained above, we are to put all the (16) vowels सरह (Sk स्मरत) remember in the mind i e recite or write

St 197 This stanza gives us the description of the first वलय having a lotus-like shape with eight petals अडदलवलय [Sk अष्टदलवलय (म)] A (lotus-like) circle having 8 petals सपणवमायाइय सुवाहते (Sk सप्रणवमायादिकान् स्वाहातान्) Together with ॐ, ह्रींकार (माया) and स्वाहा माया is a synonym of बीज both meaning ह्रीं सिध्धाए (Sk. सिद्धादिकान्) i e सिद्ध, आचार्य, उपाध्याय and साधु दसणाइय (Sk दर्शनादीनि) i e दर्शन, ज्ञान, चारित्र and तप.

The method of drawing the first वलय described here is roughly as follows —

First we are to draw a lotus-like circle having 8 petals Then we are to bow down to the सिद्ध, आचार्य, उपाध्याय and साधु writing the formula 'ॐ ह्रीं स्वाहा in all the 4 directions respectively, putting in the ellipse the name of the four Dignities in the dative case one by one according to their ranks In the same way we are to bow down to दर्शन ज्ञान, चारित्र and तप in the four by-directions writing the same formula in the same manner

St 198 This stanza gives the description of the second वलय which is to be placed outside round about the first and which has the shape of a regular round circle having 16 petals साणाहय (Sk. सानाहतान्) having circles round them वग्गे (Sk वर्गान्) The (8) letters viz अ, क, च, ट त, प, य, श परमिट्ठि-पढमपय (Sk परमेष्ठि प्रथमपदानि) The first परमेष्ठिपद is i e we are to write the name of the First Dignity अरिहन्त thus '—'ॐ नमो अरिहंताण' eight times

The description of the second वलय is roughly as follows — It is of a regular round shape having 16 petals In the alternate 8 petals out of these, we are to write the 8 letters अ, क, च, ट, त, प, य, श respectively, and in each of the remaining 8 alternate petals, we are to write the formula 'ॐ ह्रीं नमो अरिहताणं'.

St 199 पायाहिणेण (Sk प्रादक्षिण्येन) Drawn from the right लद्धिपय (Sk लब्धिपदानि) The 'Labdhis or Supernatural Powers' The third वलय can roughly be described as follows:—

First we are to draw three circles round about the *Yantra* got upto now and then we are to draw 8 cone-like petals circumscribed by these circles. Then in the intervening spaces between the 8 petals in each circle we are to

write the लंघिपद्‌s In each intervening space in each circle we are to write two लंघिपद्‌s Thus in each circle there will be 16 लंघिपद्‌s Therefore, in the three circles taken together there will be 48 लंघिपद्‌s in all Thus is completed the description of the third वलय.

St 200 ते refers to लब्धिपदानि In Sk लब्धिपद् is neuter, but in Pk it is treated as masculine hence we have got ते (mas) and not ताइ (neuter) सम (Sk सम्यक्) well

St 201 त i e the whole *Yantra* formed upto now तिगुणेण (Sk त्रिगुणेन) गुण means रेखा or line hence त्रिगुण here means the गुण or रेखा circled three (and a half) times परिहीइ (Sk परिधौ) on the circumference पायए (Sk पादुका:) The यौगिक or etymological sense of the word 'पादुका' is 'sandals', but here we are not to take this etymological sense, but its रूढ or conventional meaning which is 'foot-prints' Cf Guj 'પગલાં'

St 202 This stanza enumerates the 8 pairs of foot-prints referred to in the former stanza गणि (Sk गणिन्) It is a technical word in Jainism meaning 'a Sadhu standing at the head of a Gana (or a group of monks) i e the Head or the Ācharya of the Jaina Church.

गुरु (Sk.) Here it refers to the उपाध्याय who teaches the Āgamas etc. to other monks. परम- *This word here refers to the Jaina Sādhus who* are the great (परम) 'Gurus' of the world. अदिट्ठ (Sk. अदृष्ट i. e. अदृष्टगुरव.) The 'Gurus' whom we have not come across in our life, अणंतसुगुरूणं (Sk. अनंतसुगुरूणाम्) refers to the infinite number of holy Sādhus that are moving in the whole universe. दुरणंताण गुरूण (Sk. दुरणंतानाम् गुरूणाम्-अनंतानंतगुरूणाम्) This term refers to the innumerable 'Sādhus' that are moving in the universe at present, that were moving in the universe in the past, and that will move in the universe in future.

The method of bowing down to the 8 गुरुपादुकाs or Pagalās as explained in Sts. 201 and 202 is as follows.—

Over the top of the Yantra got upto now, we are to write the letter ह्रीं and then beginning from the sign 'ी' representing a long ई of ह्रीं, we are to draw a रेखा or a curved line circled three and a half times, the letter क्रौं being written at the end of the half-drawn 4th circle of the above mentioned रेखा. Then on the circumference of this रेखा, we are to meditate upon the 8 गुरुपादुकाs, *the formula of reciting or wri-*

ting them being of the type 'ॐ ह्रीं अर्हत्पादुकाभ्यो नमः', the remaining गुरुपद्s having to be substituted for अर्हत् turn by turn.

St. 203. रेहादुग (Sk. रेखाद्विक). Round about the *Yantra* got upto now, we are to draw two रेहाs (i. e. curved lines) of the shape of semi-circles—one on the right-hand side, and one on the left-hand side—which when joined together will form the shape of a *kalas'a* (or jar). अमिअमंडलं (Sk. अमृतमंडलं). The *'kalas'a-like* circle, obtained as explained above, is here termed as अमृतमंडल. च see notes on St. 34. जयाइ (Sk. जयादि). The four शासनदेवीs or दिक्कुमारीs i. e. goddesses that guard or preside over the Jaina S'āsana (or Order). They are (1) जया, (2) विजया, (3) जयन्ती, (4) अपराजिता, who reside in the four principal directions of the mountain रुचक. जम्भाइ (Sk. जम्भादि). This also refers to the group of other 4 शासनदेवीs or दिक्कुमारीs viz. (1) जम्भा, (2) थम्भा, (3) मोहा, (4) गन्धा who reside in the four by-directions of the mountain रुचक. The description of the अमृतमंडल is as follows:—

Round about the *Yantra* formed upto now we are to draw two रेखाs or semi-circles—one on the right hand side and one on the left hand side which when joined

form the shape of a *kalas'a* (or jar) This whole *Yantra* thus obtained is termed अमृतमंडल which, as the auther says is presided over the 4 principal directions viz north, east, south and west, by the four दिक्कुमारीs जया, विजया, जयन्ती and अपराजिता respectively, and over the four by-directions by the other 4 दिक्कुमारीs जम्मा, पम्मा, मोहा and गन्धा respectively

St 204 सिरिविमलसामि (Sk. श्री विमलस्वामी) Vimalaswami is not the same as Vimalanatha, the thirteenth Tirthankara but it is the name of a god who presides over the *Siddhachakra*, and who resides in सौधर्मदेवलोक He is sometimes called Vimaleshwara also पयाण (Sk पदाना) Here it refers to मन्त्रपद्s or 'the words of the sacred texts' and not 'feet' as usual The formula of reciting these मन्त्रपद्s is as follows —

Round about the Amrtmandala, we are to draw a circle and write on its circumference the मन्त्रपद्s of the gods and goddesses presiding over the सिद्धचक्र, the formula of writing them being 'ॐ ह्रीं विमलस्वामिने नमः' etc

Sts 205-206 विज्जादेवि (Sk विद्यादेवि) The goddess of Learning The विद्यादेवीs are 16 in number, Rohini being the chief of them सासनसुर (Sk शासनसुर) a god presiding over the

Jaina शासन or Order, or शासनदेव as he is generally called Such शासनदेवs are said to be 24 in number, the गोमुखयक्ष being the chief of them सासणदेवि (Sk शासनदेवी) Corresponding to the शासनदेवs mentioned above, there are the शासन देवीs which are also 24 in number, चक्केसरी (Sk चक्रेश्वरी) being the chief of them मूलगह (Sk मूलग्रह i e कलशमूलग्रह) Having the planets at the base of the whole *Kalas'a-like Yantra* The planets are nine in number and they are mentioned in the following verse —

' सूर्यश्चन्द्रो मगलश्च बुधश्चापि बृहस्पति ।
शुक्र शनैश्चरो राहु केतुश्चेति ग्रहा नव ॥

कंठणिहि (Sk कंठनिधि) Having the *Nidhis* or Treasures which form the neck of the whole *Kalas'a-like Yantra* The *Nidhis* are also nine in number and are enumerated in the Jaina scriptures thus —

' नैसर्प्प १ पाण्डुकश्चाथ २ पिङ्गल ३ सर्वरत्नक ४ ।
महापद्म ५ काल ६ महाकालो ७ माणव ८ शङ्खका ९ ॥

There is some difference, as will be seen, in this list and the list of the nine 'nidhis' of Kubera enumerated in Aptes Dictionary in the following shloka —

' महापद्मश्च पद्मश्च शङ्खो मकरकच्छपौ ।
मुकुन्दकुन्दनीलाश्च, खर्वश्च निधयो नव ॥ '

चउपडिहारं (Sk. चतुर्प्रतीहारं). Having the four प्रतीहारs or door-keepers viz. (1) कुमुद, (2) अञ्जन, (3) वामन and (4) पुष्पदन्त. चउवीरं (Sk. चतुर्वीरं). Having the four वीरs or warriors viz. (1) मणिभद्र, (2) पूर्णभद्र, (3) कपिल and (4) पिङ्गल. दिसियाल (Sk. दिक्पाल). The guardian of the quarter. Corresponding to the 10 quarters, there are 10 guardians of quarters which are mentioned in Jainism as follows —

(1) Indra, (2) Agni, (3) Yama, (4) Nairuta, (5) Varuna, (6) Vāyu, (7) Kubera, (8) Is'āna, (9) Brahmā and (10) Nāga. Sometimes, they are taken to be 8 in number omitting the last two. खित्तवाल (Sk. क्षेत्रपाल) The guardian of the continents.

The further process of the *Yantra* as explained in these two verses is as follows :—

Round about the *Yantra* got upto now we are to draw a circle writing on its circumference the names of the 16 विद्यादेवीs, the formula being of the type, 'ॐ ह्रीं रोहिण्यै नमः' etc. Then round about this circle, we are to draw another circle writing on the left and right of its circumference, the names of the शासनदेवs and शासनदेवीs respectively. Then at the base of the whole '*kalas'a*'-like

Yantra, we are to write the names of the planets, the formula being of the type, 'ॐ आदित्याय (सूर्याय) नमः'. Then on the right and left of the neck of the whole '*Kalas'a'-like Yantra*, we are to write the names of the *Nine Nidhis*, the formula being of the type, 'ॐ नैसर्पकाय नमः' Then round the *Yantra* formed upto now, we are to write the names of 'the Four Door-keepers' in the four principal directions and in the four by-directions, the names of 'the Four Warriors.' Then on the circumference of the whole *Yantra* we are to write in order the names of 'the Ten Guardians of the Quarters' in the ten directions respectively, the formula being of the type, 'ॐ इन्द्राय नमः' and then in the four corners just near the names of the guardians of the by-directions, we are to write the names of the क्षेत्रपाल, विमलस्वामी, चक्रेश्वरी and अप्रसिद्धसिद्धचक्राधिष्ठायक respectively, the formula being of the type, 'ॐ क्षेत्रपालाय नमः'. Thus the whole *Yantra* will be completed.

Here in these tedious to understand but lucid verses, the author has shown us his genius by giving us in brief—and 'brevity is the soul of wit'—an exquisite description of the सिद्धचक्रयंत्र which, we must admit, can be done only

by few poets, who have got a mastery over the *science of Yantras* and who are possessed of extra-ordinary power of observation, imagination and expression.

St. 207. विज्जाणुवाय (Sk विद्यानुवाद). It is the name of the 'Tenth Purva' out of the 14 Purvas परमत्थं (Sk परमार्थ) Essence. सिद्धिओ (Sk. सिद्धय) The Superhuman Powers or Faculties. These are 8 in number and are enumerated in the following Shloka:—

" अणिमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा ।
ईशित्वं च वशित्वं च तथा कामावसायिता ॥ "

Thus they are (1) Anımā' or the superhuman *power of being as small as an atom,* (2) 'Laghimā' or the supernatural power of assuming excessive lightness at will, (3) 'Prāpti' or the supernatural power of obtaining anything we want, (4) 'Prākāmyam' or Irresistible Will, (5) 'Mahimā or the supernatural power of increasing size at will, (6) 'Is'itvam' or the supernatural power of getting lordship over the world, (7) 'Vas'itvam' or the supernatural power of bewitching the minds of other persons, and (8) 'Kāmāvasāyitā' or the supernatural power of suppressing our passions and desires.

St. 208. सुक्कज्झाण (Sk. शुक्लध्यान) The White

i e Pure Meditation In Jainism there are Four Kinds of Meditation, viz (1) आर्तध्यान, (2) रौद्रध्यान, (3) धर्मध्यान and (4) शुक्लध्यान the first two being meditations of a bad nature and the last two of a good one, the शुक्लध्यान being the best निज्जर (Sk निर्जरा) The Destruction of Karma—one of the Nine Tattvas or Categories of fundamental truth in Jainism, it being the seventh in chronological order In नवतत्त्वप्रकरण, it is thus defined 'बारसविहं तवो निज्जरा" The Twelve fold Penance is 'Nirjara' For the Twelve fold Penance see notes on St 26

St 209 चुन्न see notes on St 34

St 210 परमपुरिस (Sk परमपुरुष) lit the Supreme Being i e the Tirthankara

St 211 अट्ठमहासिद्धिदायग (Sk अष्टमहासिद्धिदायक) The Giver of the Eight Great Siddhis already explained in St 207

St 212 This stanza tells us that before a man can become the propitiator of the *Siddha chakra* it is necessary that he should first cultivate in him the virtues of forgiveness self-control, and freedom from passions

St 214 अवाय (Sk अपाय-कष्ट) Misery, misfortune.

St 215 For ıdeas sımılar to the ıdea expressed ın this verse, cf. the well-known maxims, 'the bıter bıt,' 'evıl to hım who evıl thınks' etc.

St 216 तवकम्मविहिपुव्व (Sk तप कर्मविधिपूर्वम्) Along with penance and (proper) relıgıous rites Their nature is described by the author in the following four stanzas

St 217 आसोअसेअअट्ठमिदिणाओ (Sk. आश्विन श्वेताष्टमीदिवसात्) From the *Ashtamı* or the Eighth Day of the bright-half of the month of *Ashwın* आरंभिऊणमेयस्स (आरंभिऊण+म्+एयस्स) 'म्' is often put between two words in Prakrıt for the sake of metre etc, or sometimes even without any purpose अट्ठविहपूयपूव्व (Sk अष्ट विधपूजापूर्वम्) *performing the* अष्टविधपूजा or what is commonly known as अष्टप्रकारीपूजा i e the Eight-fold Worship It is so called because in this *pūjā* or worship, eight materials are used. viz (1) water (*jala*) for Bathing the idol (2) Sandal ointment (*chandana,*) (3) flowers (*kusuma*), (4) incense (*dhûpa*), (5) lamp (*dıpa*), (6) rice with unbroken (*akshata*) ends, (7) offering of sweets, and other things generally eight in number (which are presented before an idol and which are technically known as *naivedya*'), (8) fruits (*fala*) These eight materials

are enumerated in a Guj couplet thus "ન્હવણ, વિલેપન, કુસુમની, ધૂપ, દીપ, મનોહાર અખંડ અક્ષત, નૈવેદ્યની, અષ્ટમી ફળસુવિચાર" The object of performing this Eight-fold Worship is explained in an another couplet which says "ભાવ-સ્તવને કારણે, દ્રવ્ય-સ્તવ અધિકાર કારણથી કારજ સધે, તેણે ધુર પૂજા ઉદાર" Thus the object of performing the Eight fold Material Worship is to enliven in our hearts a feeling for Spiritual Worship consisting of a Pure Mental Condition Thus water among the eight things indicates that we are to make our soul pure Sandal ointment indicates that just as it makes things cool and fragrant in the same way we are to make our soul equanimous and virtuous as well as virtue-loving Flowers indicate that we are to make our mind and soul as fragrant (i e virtuous) and beautiful (i e pure) as a flower Incense indicates that just as fire burns fuel in the same way by pure meditation, we are to destroy all our karmas The lamp indicates that just as it destroys darkness and gives light, in the same way by destroying our ज्ञानावरणीयकर्म we are to destroy our ignorance and obtain Omniscience Rice with unbroken ends indicate that by this worship we shall obtain uninterrupted and indestructible bliss (i e Moksha) Offering of sweet things etc ('naivedya') indicates that

just as we renounce and present these things before the idol, in the same way, we are to renounce our attachment to worldly things and cultivate *nirveda* or aversion to worldly life Lastly the fruits indicate that we are to pray to the Lord Jina to give us the fruit of Liberation or Moksha आयामे (generally explained as Sk आचामाम्लानि) The आयाम fast or what is more commonly known as आयंबिल fast is thus defined ' नाइविगिट्ठो उ तयो छम्मासे परिमियं तु आयाम", for further explanation see notes on St I

St 218 पंचामयण (Sk पंचामृतेन) ' The Aggregate or collection of Five Sweet Things ' used in worshipping deities As the commentator says "दधिदुग्धघृतजलशर्करास्वरूपेण " i e they are (1) curds, (2) milk, (3) ghee, (4) water and (5) sugar In Apte's Dictionary they are enumerated thus " दुग्धं च शर्करा चैव घृत दधि तथा मधु " The only difference between the two lists is that in stead of the word जल in the first, we have got the word मधु in the second, both meaning water (मधु generally means ' honey ' but it also means 'water') ण्हवणं (Sk स्नपनं) Bathing the idol From this we get Guj 'નમણ' वित्थरेण (Sk विस्तरेण) with full particulars and minute

details After Bathing the *Siddhachakra* with water, it is to be rubbed gently by means of quite pure, clean and bright pieces of muslin, then burning incense is to be waved before it, then it is to be worshipped with sandal ointment mixed with saffron, then what is called 'स्नात्रपूजा' is to be performed, then the Eight-fold or Seventeen-fold or Ninety-nine-fold Worship is to be performed and all such minute particulars that are found to be observed in practical worship of the *Siddhachakra* even to-day are to be observed आयंबिल see notes on आयामे in the preceding stanza

St 219 चित्त (Sk. चैत्र) The Chaitra month अट्ठाहियाए नवगेण (Sk. अष्टाह्निकाना नवकेन) By the observance of nine अट्ठाइ अट्ठाइ is a special term in Jainism meaning 'a collection of eight consecutive religious days' on which the Jainas are expected to abstain from what they call आरम्भसमारम्भ i e from all sinful actions involving 'himsa' of any creature, great or small There are such [illegible] अट्ठाइ in a year viz —one in the month of कार्तिक, one in the month of फाल्गुन, one in the month of आषाढ, these being known at the *Chaturmasi* (i e four-monthly) अट्ठाइs, because they come at the interval of every four

months Besides these, there is one अट्ठाइ of *Pajusana*, the holiest days of the Jainas, and the two अट्ठाइs for propitiating the *Navapada* occuring in the month of आषाढ and चैत्र respectively as referred to in sts 217 to 219 of our text Among these six अट्ठाइs the last two are held to be ever-lasting (शाश्वती) by the Jainas and special worship is performed of the *Navapada* in the days of these two अट्ठाइs in order to propitiate it (i e the *Navapada or the Siddhachakra*) One more special feature to be noted in these two अट्ठाइs is, as is well-known, that the Jainas —sadhus and sadhvis shravakas, and shravikas—all read or hear the ' Rasa ' or ' Charitra' of King Shripala translated in verse or prose in the vernacular and based on our text or similar other books in Sanskrit or Prakrit dealing with the lives of King Shripala and his queen Mayanasundari The more learned sadhus however, read and explain before a large audience Ratnasekhara's Sirivalakaha, in Prakrit i e the very text that we are studying here From this we can understand the importance of our text which has become a source of enlightenment and devotion to many a religious-minded person One more point that still remains to be noted is that in the two

अट्ठइs for propitiating the Navapada, we hav nine days instead of eight as in all the r maining four अट्ठइs. The reason is that as there a Nine Dignities, the days fixed for propitiatin them are also nine—one day being allotted t the propitiation of each Dignity. Otherwise, a a matter of fact, each अट्ठइ has got only eigh days as the word it elf denotes and not nin but in the 'Navapada-Atthais' nine days ar kept as a special case as already explained पगासीए आयंबिलाण (Sk. आचामाम्लानामेकाशीत्या). By (the completion of) 81 *Āyambila* fasts, a person who wants to practise *the Vow of th Āyambila Oli Penance* [or the penance o (observing) a line (i. e. a number) of *Āyambil* fasts.] has to observe consecutively nine Āyambil *Atthais* in every आसाढ and चैत्र months. Whe a man has completed the practising of such nine *Āyambila Atthais*, his *Vow of the Āyam bila* Oli Penance becomes complete. Now in each such *Āyambila Atthai*, he observes nine *Āyam bila* fasts. Hence in all the nine *Āyambila Atthais* taken together, he will observe 81 *Āyambila fasts.* Hence it is said in this stanza that *the Vow of the Āyambila Oli Penance* be comes complete by the completion of the ob servance of nine *Āyambila Atthais* in successive

order and consequently by the completion of the observance of 81 *Ayambila fasts*

St. 220 उज्जमण (Sk. उद्यापन) The festival which is performed at the conclusion of a religious ceremony etc, which generally consists in distributing presents etc to the co-practitioners of a particular religious ceremony The higher kind of उद्यापन consists in doing such religious festivities as would create a love for the *Jaina S'asana* in the hearts of all the people who might happen to see them As regards the उद्यापन after the completion of *the Vow of the Ayambila Oli Penance*, the general practice is to distribute certain articles among *the co-practitioners*, which would create in their hearts a greater devotion for the *Navapada* as well as for the *Ayambila Penance*

St. 222 दुट्ठकुट्ठखयजरभगंदराईआ महारोगा (Sk. दुष्टकुष्ठक्षयज्वरभगन्दरादय महारोगा) The formidable diseases such as the wicked leprosy, consumption, fever, and fistula (in the anus or pudenda) etc. In the Ācharanga Sūtra (Adhyayana VI Uddes'a 1) these diseases are said to be 16 in number and are enumerated as follows —

" गडी अदुवा कुट्ठि रायसी अवमारिय ।
काणियं झिमिय चेव कुणिय खुज्जिय तहा ॥

उद्दरिं च पास मूय च सूणोयं च गिलासणिं ।
वेवयं पीढसप्पि च सिलिवयं महुमेहणं ॥
सोलस एते रोगा यक्खाया अणुपुव्वसो ॥"

Thus they are (1) scrofula or boils, (2) leprosy, (3) consumption, (4) epilepsy, (5) blindness, (6) stiffness (7) lameness, (8) hunch-backedness, (9) dropsy, (10) dumbness, (11) apoplexy, (12) eating too much and digesting without adding to strength, (13) Tremour, (14) crippleness, (15) elephant-tiases, and (16) Diabetes. These diseases are enumerated in certain other Sûtras as well with only a slight difference.

St 223. विकलत्तं (Sk. विकलत्वं) This is somewhat a vague word. The commentator explains it as "कलाहीनत्वं" i. e. having no art. But it may also mean 'विकलेंद्रियत्वं' i e. having impaired or defective organs of sense जुंगियत्तं (Sk. जुङ्गितत्वं-दुपितत्वं). Degradedness, lowness In Jainism, Initiation (Dikshā) is prohibited to persons having जुंगिय (i. e. degraded) body, family and action, because they are considered unfit for it.

St 224. दोहग्गं (Sk. दौर्भाग्यं) misfortune. In the case of a woman this misfortune refers to her not being liked by her husband. विसकन्नत्तं (Sk. विषकन्यात्वं) Becoming a poison-maid. Sexual intercourse with such a woman brings death

to a man who enjoys her. In literature we get several instances of poison-maids who are employed in treacherously bringing about the death of certain kings or enemies. कुरंडरंडत्तं— कुरंड (Sk. कुरंडा) means 'a slut, a whore', and रंड (Sk. रंडा) means 'a widow.' Hence कुरंडरंडत्तं (Sk. कुरंडारंडात्वं) means 'becoming a whore and becoming a widow.' वंझत्तं (Sk. वंध्यात्वं) barrenness. मयवच्छत्तणं (Sk. मृतवत्सात्वं) becoming 'a woman bearing a dead child."

St. 228. वच्छल्लं (Sk. वात्सल्यं) affection. Showing affection to a co-religionist (साधर्मिक) has been regarded in Jainism as one of the most important factors in the life of a Shrāvaka. This affection consists in giving honour and cordial reception to a co-religionist and if he is poor to supply him with food, money, clothes etc. not with pity but with religious devotion and thus make him happy in every way. How happy the Jainas of to-day would be and how flourishing would be the Jaina Religion, if they would keep in their minds this excellent commandment of the Jina !! They should also remember that the affection shown towards a co-religionist or '*Svāmivātsalya*' as it is called, has been regarded as one of the five most

important duties which a Shravaka is to perform during the most sacred and holiest days of the *Pajusana* They should also remember, as our author says in verse 230, that the affection which a good Shravaka should show to his co-religionist should be such as cannot be shown even by a mother, father or other relations

St 229 धणकण is the same as धनधान्य कण lit means 'a grain' but here it has the sense of 'corn' ते here refers to king Shripala and Mayanasundari

St 289 वच्छल see notes on St 228

St 231, पसिद्धपूआविहिं (Sk प्रसिद्धपूजाविधि) The well-known rite of worshipping the *Siddhachakra* The author, by this, refers here to the उद्धारविधि of the *Siddhachakra* which we have already explained before in our notes on Sts 196 to 206

St 233 अट्ठपयार (Sk. अष्टप्रकार) see notes on St 217.

St 234 पच्चक्खाण (Sk प्रत्याख्यान) It is a technical Jaina word having the sense of 'giving a pledge, or taking a vow' Lit it means 'renunciating'

St. 236 पत्तामयण see notes on St 218

St. 237. ण्हवणूसवमि (Sk स्नपनोत्सवे) In the *Festival of Bathing* (the *Siddhachakra*). सतीजल (Sk शांतिजल) '*The Pacifying Water*', generally known as *namana* among the laymen. Here it is called *Pacifying Water* because it pacifies or alleviates formidable diseases like leprosy etc, and cures them, and also because it pacifies the mental pain that we experience in this miserable worldly life Even to-day it is the experience of many that by the sprinkling of this water or *namana* (which we get from the Pl word *nhavana*) on the body, diseases such as leprosy etc are cured or alleviated Hence it is that many of the Jainas have continued this practice of applying the water of *namana* to their bodies especially on the eyes, and chest etc even upto-day

St 238 अच्छरिअ (Sk आश्चर्यं) *Wonder* (see Hem VIII 1 58)

St 239 दोसा (Sk दोषा) lit faults then secondarily it means 'evils' गह (Sk ग्रह) a planet it also means a kind of evil demon Any of these two meanings can be taken here

St 240 खयकुट्ठजरगदर for these various

diseases see notes on St. 222. भूया (Sk. भूता) has got the sense of रूपा here. विसूइया (Sk. विसूचिका). The commentator explains it as " अजीर्ण " i.e. indigestion. In Apte's Dictionary it is explained as ' cholera '.

St. 241. जलण (Sk. ज्वलन) fire. सावय (Sk. श्वापद्) beasts of prey. ईईओ (Sk. ईतयः-उत्पाताः) calamities or distresses of the seasons. The itis are usually said to be 6, viz. (1) excessive rain, (2) drought, (3) locusts, (4) rats, (5) parrots, and (6) foreign invasions. Cf. :—

अतिवृष्टिरनावृष्टिः शलभा मूषकाः शुकाः ।
प्रत्यासन्नाश्च राजानः षडेता ईतयः स्मृताः ॥

(some read for the second line, स्वचक्रं परचक्रं च सप्तैता ईतयः स्मृताः ॥ making the total number seven). मारीउ (Sk. मार्यः). मारी (रि) in Sk. means a plague, a pestilence, an epidemic.

St. 242. निदूण (Sk. निदूनां). निदु means 'a woman bearing a dead child', cf. मयवच्छलणं in St. 224. फिट्टंति (Sk. भ्रश्यन्ति) are destroyed. (see Hem. VIII. 4. 177.) पुट्ट is a Des'i word in the sense of उदर ' stomach '.

St. 244. पेयडं same as पेडयं explained in St. 118. रुयं (Sk. रुजां) disease, pain.

St. 246. This is a सुभाषित verse showing

the greatness of a true preceptor who is possessed of compassion devoid of any motive.

St. 247. जिणधम्मगुरूणं (Sk. जिनधर्मगुरूणाम्) This is to be taken as a द्वन्द्व compound; जिनश्च धर्मश्च गुरुश्च जिनधर्मगुरवस्तेषाम्। देवे गुरूंमि धम्मे—by these three terms the poet refers to the देवतत्त्व, गुरुतत्त्व and धर्मतत्त्व the three most important Tattvas in Jainism (vide notes on St. 1).

St. 248. चिय see notes on st. 20. माणंति (Sk. मानयतः) experience (see notes on St. 99). तत्थ (Sk. तत्र) there i.e. in Ujjaini.

St. 249. जिणहराउ (Sk. जिनगृहात्). This is an instance of what is called व्यत्यय or transposition in grammar. गृह is changed to हर, ग being dropped and thus for जिनगृह we get जिणहर in Pk. हर is again changed into घर as in घरणीइ in St. 259. इंति (Sk. आयान्ती—from इ to go) coming. अद्धवुड्ढ (Sk. अर्धवृद्धा) lit. half old i.e. a grown up woman. There are four stages in the life of a woman which are explained in the following shloka.

आषोऽशाद्भवेद्बाला त्रिंशता तरुणी मता ।
पंचपंचाशता प्रौढा भवेद्वृद्धा ततः परम् ॥

By अर्धवृद्धा, therefore, it seems, that the poet refers to the the third stage of a प्रौढा or a grown up woman of about 55

St. 250 रोमचकचुइंज्जतो (Sk रोमाञ्चकचुकितो) कंचुकित means ' furnished with ' Hence रोमाञ्च कचुकितो will mean ' furnished with horripilation, i e horripilated ' अणब्भा वुट्टि सजाया (Sk अनभ्रा वृष्टि सजाता) ' The rain has come without the clouds ' i e an unexpected thing has happened Just as, if the rain comes without the clouds it is a thing of wonder, in the same way the prince's meeting his mother, without any expectation or possibility of meeting her, was also a thing of wonder—and hence it was a cause of great joy as well

Sts 252, 253, 254 are to be construed together

St 254 मुत्ति (Sk मुक्ति) lit freedom Here it has the sense of निर्लोमता or freedom from i e aversion to covetousness, it being one of the *Sādhu-dharmas* (for which refer to the notes on St 64) It is rarely used in this sense, its general sense, as is well-known, being ' Liberation or Moksha ' अवितह (Sk अवितथ) वितथ means ' false ' hence अवितथ means ' true '

St 255 पत्थाव (Sk प्रस्ताव) an opportune time

St 259 अच्छइ (Sk आस्ते) अच्छ is a Pk root in the sense of Sk आस् to sit, to live, to

be, to exist, to remain, to stay etc (see Hem. VIII I 214) घरणीइ (Sk गृहिण्या) see notes on St 249

St 260 जुण्हाइ (Sk ज्योत्स्नया) जुण्हा is a Pk word meaning 'moonlight'

St 261 वसुच्चिअ cf णियभाउच्चिअ, सिरिपालुच्च etc

St 263 अंगअग्गमयं (Sk अंगाऽग्रमयी) consisting of the *Anga pūjā* and *Agra pūjā* In Jainism worship is said to be mainly of two kinds viz द्रव्यपुजा and भावपुजा Sometimes the first i e. द्रव्यपुजा is sub-divided into two parts *Anga* and *Agra* and then worship is said to be of three kinds (cf अंगाग्गभावभेया पुआ) viz *Anga Pūjā*, *Agra Pūjā*, and *Bhāva Pūjā*—and in these three kinds of worship all the other forms of worship such as the Eight-fold, the Seventeen-fold, the Twenty one-fold, and the Ninty-nine-fold etc are included The *Anga Pūjā* or 'Bodily Worship' consists in worshipping the idol of the Jina with water, sandal ointment mixed with saffron, flowers and ornaments etc. This worship has got the power of removing all the विघ्नs (i. e. hindrances) that come in our way The *Agra Pūjā* or the worship performed in the '*Agra*' i e

in front of the idol, consists in making a स्वस्तिक 卐 in front of the idol by means of rice, with unbroken ends, placing upon it fruits etc. also placing before the idol, *naivedya*, and in sounding in front of the idol various musical instruments such as bells, drum, cymbals etc. Waving of incense, holding a lamp, a mirror etc. are also included in this. This worship has got the power of leading us to prosperity, even upto the twelfth *devaloka*. *Bhāva Pūjā* or 'the mental worship' consists in sitting before the Tirthankara in a particular posture and extolling the Tirthankara by means of hymns and songs (स्तवनs, as they are called) containing the eulogies and panegyrics of the virtues of the Tirthankara, with a pure mental condition in order that those virtues may enter our own souls and make us pure and virtuous like the Tirthankaras themselves. The object of this worship is beautifully expressed by the well-known Jaina Muni Padmavijayaji in one of his Guj hymns where he says "જિન ઉત્તમ ગુણ ગવાતાં, ગુણ આવે નિજ અંગ" while singing the songs of the excellent virtues of the Jina, the virtues themselves enter our own bodies (i.e. souls)'. Thus *Bhāva* worship, in short, aims at making our souls one with the Tirthankara and leading

us to liberation In Vicharamṛtasangraha, worship is divided into three main divisions, from a different point of view as depending upon the thoughts and feelings of the worshipper viz. (1) सात्त्विकी, (2) राजसी and (3) तामसी The first consists in extolling the Tirthankara with a pure mental condition and good feelings of the soul, abandoning the body and keeping in mind no other motive except that of obtaining Moksha The second consists in extolling the Tirthankara with a view to get prosperity and happiness in this world, and with a view to please other people The third consists in extolling the Tirthankara with a view of overpowering our enemies etc The last two kinds, no doubt do fulfil our desired object, but they are not propounded by the Jinas as fit to be put into practice because they make us wander in this miserable worldly life for endless time, but only the सात्त्विकी worship is propounded as fit to be put into practice as it makes our souls pure and leads them to liberation Over and above the three kinds of worship mentioned above there is propounded a fourth kind of worship known as the प्रतिपत्तिपूजा which consists in obeying fully the commandments of the Jina without carelessness मावच्चय (Sk. मावार्चा) The

Bhāva or mental worship already explained above. उवउत्ता (Sk. उपयुक्ता) with an attentive mind, attentively.

Sts. 264, 265 are to be construed together. चेइयहरंमि (Sk. चैत्यगृहे) see notes on जिणहराउ in St. 249.

Sts 266, 267 are to be construed together. पउणं (Sk प्रगुणं) has got the sense of 'लग्नं or engrossed in' here

St. 268 ही is an indeclinable in Pk. used to denote conjecture or guess. निउणं (Sk. निपुणं) here has got the sense of 'carefully.'

'hymn or prayer' of the Lord Jina While doing this prayer, one is to stop his body, mind and speech from all other activities, concentrating his attention upon the virtues of the Jina St 280 इत्थि (स्त्री) [Sk स्त्री] a woman (see Hem VIII 2 130)

St 282 निसीहिआ (Sk नैषेधिकी) Like चत्यवदन निसीहिआ is also a technical term in Jainism It means 'the act or vow of saying निसीहि i e I stop from all sinful actions' When a Shravaka goes to the temple of the Jina, he is to utter the word 'निसीहि' three times in the following manner once just before he actually enters the temple which means that he has now renounced all the sinful actions of the world. Then he is to utter the same word a second time when he performs the द्रव्यपुजा or stands before the idol of the Jina for *darśana* or sight which means that now he has given up all the actions which he is required to do for the purity, cleanliness etc of the *temple* Lastly he is to utter the word 'निसीहि' a third time when he sits before the idol for *chaityavandana* which means that now he has given up even performing the material worship, and has abandoned the care even of his body and has completely offered himself at the feet of the

Lord Jina for praying to him to get Liberation Thus the act of uttering the word 'निसीहि' three times in the manner as explained above is called 'निसीहिआ' साहेमि (Sk. कथयामि) साह is a Pk. root in the sense of Sk. कथ to tell (see Hem. VIII 4 225),

St 285 It should be noted here that Umbara or Umbararaja, as is clear, is none else but King Shripala the hero of our story himself and the son of King Sinharatha and the queen Kamalaprabhā From here onwards, we are told his previous story before he came into the company of the multitude of the lepers. The real interest of the story begin from here, and is sustained by the poet up to the end.

St 286 नरवरो (Sk नरवर) lit, the best among men i e, king

St 288 अणाहाइ (Sk अनाथायाः) when it will be without its protector (lit lord), i e. after the death of King Sinharatha.

St 289 सूल (Sk. शूल) Rheumatism gout. पंचत्तम (Sk. पंचत्वं) Death (lit. being resolved into the five elements viz. sky, wind, light, water, and earth of which the body is supposed to be composed)

St. 292 For the idea in the second line cf. "मन्त्रिद्रोहो भवेद्राजा तस्य राज्यं विनश्यति"

St. 293. पित्तिज्जओ (Sk. पितृव्यः). Paternal uncle, *father's* brother. परिगह (*explained* as Sk. परिकर by the commentator) retinue, attendents.

St. 296. मंतभेओ (Sk मन्त्रभेदः). A breach of her secret plan of running away. परियर (Sk. परिकर). Retinue, attendants.

St. 297. Here the poet has given us a fine pathetic description of the pitiable condition of a queen when she is in a deserted state—her husband *dead*, the *kingdom usurped* by his brother, she a tender queen, to carry her two-years' child on her waist, to wander helplessly and alone in a dark night, walking on foot, and the dawn approaching which would make her *recognizable to the soldiers of the* enemy—how pitiable is this condition of a queen when compared to her happy life with attendants to take care of her and her child, chariots to move, and having no troubles whatsoever !!

St. 298. विहायंती (Sk. विभान्ती-विभातं कुर्वती-प्रभातरूपा भवन्ती) lit. bringing light, i.e. approaching dawn. वच्चिस्सं (Sk. व्रजिष्यामि) see notes on वच्च in st. 282.

St. 299. फिट्टाए on the road. 'फिट्टा' is

a Des'i word meaning 'road'. (see पाइअस-द्दमहण्णवो). The Com. explains it as "अपर्यालोचनया".

St. 304. चडिआ (Sk. आरूढा) चड is a Pk. root in the sense of Sk. आरोह् to mount etc. (see Hem. VIII. 4. 206.).

St. 305. उब्भड (Sk. उद्धृत) drawn up.

St. 306. रउताणिआ. There is a play upon this word which has got two meanings, (1) It is a Des'i word meaning a kind of skin-disease known as 'pāmā' or scab, (2) or it may be taken as equivalent to Sk. राजतनया lit. 'a princess,' hence secondarily 'a queen.' Cf. Com. who says: "राज्ञीत्यपि शब्दार्थः". By playing a pun upon this word, the lepers 'strike at two fruits with one stone.' They save the queen, and at the same time they do not speak falsehood. By the word रउताणिआ they understand in their hearts that there is 'a queen' in the multitude, but they wish the soldiers to understand it not in this sense of a queen but in the sense of the skin-disease of 'pāmā' prevalent among them. The soldiers do take the word in the latter sense which occurs more easily and hence afraid of being infected with that disease, they run away from them, and thus the queen and her son are saved.

St. 307. मे (Sk. इमे) these. इ of इमे is

dropped. संतं (Sk. सत्) 'that which exists, i.e. 'what they have got'.

St. 308. तेहिं गएहिं (Sk. तैः गतैः) Here the instrumental is used for the locative, which is often the case in Pk. Therefore तैः गतैः will be equivalent to तेषु गतेषु.

St. 309. विहिओ (Sk. विहितः) lit. made i. e. reared up, brought up. उंबर same as उंबरय or उंबरक explained in St. 114.

St. 310. गुणो (Sk. गुणः) has got the sense of 'effect' here. से (Sk. तस्य) से is often used in Pk. in the sense of the genitive तस्य in Sk. अदृषा as well as अद्दुण्ण, अद्दुण are Des'i words meaning 'perturbed agitated, greatly anxious etc.'

St. 311. समत्थि see notes on Sts. 125 and 189. अट्ठारसजाईं कुट्ठस्स (Sk. अष्टादशजातिकुष्ठस्य). The Eighteen Varieties of Leprosy. They are mentioned by S'ilānksūri in his commentary on Āchārānga Sūtra as follows:— (1) अरुणोदुम्बर, (2) निश्वजिह्व, (3) कपाल, (4) काकनाद, (5) पौण्डरीक, (6) दद्रु, (7) कुष्ठ, (8) स्थूलारुष्क, (9) महाकुष्ठ, (10) एककुष्ठ, (11) चर्मदल, (11) परिसर्प, (13) विसर्प, (14) सिध्म, (15) विचर्चिका, (16) किटिभ, (17) पामा, (18) शतारुक. Out of these, the first seven are called सप्तमहाकुष्ठानि or 'the seven higher varieties of leprosy,' and the remaining eleven are known as एकादशक्षुद्रकुष्ठानि or 'the eleven minor varieties of leprosy'.

St 312 पाडोसिआण—पाडोसिअ is a De'si word equivalent to Sk प्रातिवेश्मिक 'a neighbour'. मलाविउण (Sk मलापयित्वा) मल is a Pk root for Sk मल् 'to see, to look after, to take care of', and मलाविउण is the causal of that, meaning 'having entrusted'

St 313 पडिक्खमाणी (Sk प्रतीक्षमाणा) waiting for.

St 317 अच्छर (see notes on St 259) दोगुंदुग(य) [Sk. दोगुन्दुक] a kind of very excellent gods. The commentator explains it as "त्रायस्त्रिंशक"

St. 318 सेरी It is a Des'i word meaning 'a lane, a pole, a street, a road etc'

St 321 विन्नत्तं (Sk विज्ञप्त) revealed told, it also sometimes means 'requested'

St 326 तइआ (Sk तदा) दुद्धर (Sk दुर्धर) irresistible, difficult to be opposed

St 328 This verse is a सुभाषित For similar ideas cf "कृतकर्मक्षयो नास्ति, कल्पकोटिशतैरपि। अवश्यमेव भोक्तव्य, कृत कर्म शुभाशुभम् ॥" also "लिखित मपि ललाटे प्रोज्झितु कः समर्थः ॥" etc. निच्छओ एसो (Sk निश्चयः एष) this is but certain समज्जिअ (Sk समर्जित-उपार्जित) accumulated

St 329 This stanza is also a सुभाषित For parallel ideas cf the Guj poet Kalapi's lines —

"કર્યું છે મેં કરું છું હું એ અભિમાન છે
પાછા ફરે જનો મરે ઘા ટેવો હજી હાય છે"

St 330 तत्त (Sk. तत्त्व) here refers to the नवतत्त्व कर्मग्रन्थ etc बताबल The comparative

strength and weakness For the idea expressed here of "कत्थवि जीवो वलिओ, कत्थवि कम्माइं हुंति वलियाइं" बंध or बंधतत्त्व is already explained in the notes on St 66 मुक्खं (Sk. मोक्ष) ' The principle of the liberation of the soul by the complete destruction of the karmas which have stuck to it Like बंध, it is one of the Nine Tattvas of Jaini m, it being the last i e the ninth in chronological order According to Jainism, a 'jiva' gets Moksha when it destroys all its karmas—good as well as bad wh ch is done by practising ' Nirjara , and the soul, which has thus destroyed all its karmas completely, becomes a Siddha or Liberated One—the First *Pada* or Dignity in Jainism and all such souls, who have destroyed all their karmas—good as well as bad—and achieved emancipation are their *Par mātmās* or Gods fit to be worshipped by all those who are desirous of gettin emancipation and becoming 'Siddhas', thus getting the s me *Pada* or Dignity which those High Souls or *Paramātmās* whom they wor hip, have achieved This is in brief the Jaina conception of Moksha If we were to explai it in full, it would cover many big volumes Hence we shall here rest satisfied only with this brief explanat on of Moksha given above Those desirous of knowing

Sts. 331, 332. पत्थर (Sk. प्रस्तर) a stone. चडिओ (Sk. आरूढः) lit. 'mounted' i. e. came. See notes on St. 304. सहसा (Sk.) accidentally. अचिंतिओ (Sk. अचिन्तितः—अवितर्कितः) unexpectedly.

St. 333. महेण (Sk. महेन) मह means 'a festival, festivity.'

St. 334. साहुवायं (Sk. साधुवादः) a cry of 'well done,' a cry of approbation or praise 'that she was a great *satee*.' The commentator explains: "साधुर्महासतीयमिति वाक्यं प्रादुरभूदित्यर्थः"

Here the two-sided unthoughtful nature of the world is worth noting. As it is said in a Guj. idiom, 'the world is two-coloured (बेरंगी दुनिया).' It is such that it flatters the prosperous though going wrong, and kicks the miserable though going right. We have seen in the beginning of our text that the people of Ujjaini flattered Surasundarî and praised the S'aiva Religion because at that time the stars were in her favour; and they scandalized and censured Madanasundarî even though she took the side of *Truth*, and a blame was put upon the Jaina Religion which she patronized. Now here the same people praise her and the Jaina Religion, because now the stars are in her favour. Hence it is said, 'everybody will make friends with you in prosperity, but none will come to you in adversity'—such is always the nature of the world,

which speaks one thing to-day and quite a different thing the very next day. Hence persons caring for *Truth and Justice* should not be guided by the opinion of the world which is always fickle, and thus swerve from the true path that they have taken; but with courge and strength of the soul, they should go on traversing their path of *Truth and Justice* without caring either for fame or censure, and they will find in the end that the victory will be theirs as was, as we have seen, in the case of Madanasundari, who though slighted off in the beginning by her father and the people of Ujjaini was *honoured* by them in the end, and the people called her *a great satee*, thus her victory being complete. It should be noted, however, that it is not the praise or censure that counts and makes a man great, but the courage and *soul-power* that he shows.

St. 335. परियर see notes on St. 296. चडिओ lit. mounted, i. e. started for, went to; see notes on Sts. 304, 331 and 332. सुरकुमारुव्व cf. णियभाउव्विय, सिरिपालुव्व etc.

St. 336. चंदसाला (Sk. चन्द्रशाला) a room on the top of a house. गामिल्लुअ (Sk. ग्रामीणः) a villager, a countryman.

St. 338. विच्छाओ (Sk. विच्छायः) pale.

St. 339 बाहए (Sk. बाधते) *gives pain.*

St. 340. आखंडल it is an epithet of Indra. आखंडयति पर्वतानित्याखंडल- Lit. one who breaks the mountains, hence, Indra, who is often described in the Ṛgveda as the breaker of mountains. चघडंतो (Sk. अघटमानो) not worthy, bad. पराभव (Sk.) has got two meanings (1) defeat (2) insult. Here the second meaning is to be taken.

St. 341. खडुक्कर (Sk. आविष्कृतः) lit. manifested, put forth i. e. given place to. The commentator remarks: " खडुक्कए-सामायिकोऽयंप्रयोगः " i. e. the use of this phrase is conventional. घरणी or घरिणी (Sk. गृहिणी) a wife, see notes on St. 249.

St. 342. विच्छायं see notes on St. 338. From the paleness of the face of Shripāla, Kamalaprabhā concluded that he was full of anxiety, because as the idiom goes, 'the face is the index of the mind.'

Sts. 344, 345. अहयं (Sk. अहं) I. ससुर (Sk. श्वशुर) father-in-law. तसुच्चिय cf. पियमाउच्चिय etc. दूमिज्जइं (Sk. दूयते) दूम is a Pk. root in the sense of Sk. दू to be pained. (See Hem. VIII. 4. 23.). For the idea expressed in these two verses cf. " उत्तमाः स्वगुणैः ख्याताः मध्यमाश्चपितुर्गुणः । अधमा मातुलैः ख्याताः श्वशुरैश्चाधमाधमाः ॥ " The poet has nicely introduced this feeling in the heart of his hero in order to prepare a scope for further development of the plot. We shall

see later on that it is due to this one single idea that the hero Shripāla is impelled to undertake so many adventures which make the whole story so very magnanimous and interesting.

St. 346. चउरंगं (Sk. चतुरंगं) consisting of four parts viz. (1) elephants, (2) chariots, (3) cavalry, and (4) infantry. मेलिऊण (Sk. मेलयित्वा) Having gathered together.

St. 347. चल has got the sense of 'an army' here.

St. 348. निव्वुई (Sk. निर्वृत्तिः) happiness, ease.

St. 351. पवज्जंति (Sk. प्रपद्यंते) undertake. For the idea in the second line cf. "साहसे श्रीः प्रतिवसति", 'fortune favours the brave' etc.

St. 352. पडिबंधो (Sk. प्रतिबन्धः) tie, connection.

St. 353. मुकलपओ-मुकल is a Des'i word having the sense of 'free'. Hence मुकलपओ means 'with legs free' i.e. 'freely'. रहइ-रह is a Des'i word meaning 'to stay, to remain.'

St. 355. सस्सु (Sk. श्वश्रु) mother-in-law. From this we get Guj. સાસુ. सुस्सूसण (Sk. शुश्रूषणं) serving, waiting upon.

Sts. 360, 361. दइयं (Sk. दयितां) wife. करवाल (Sk.) sword. वारुण (Sk.) वरुणस्य इदं वारुणं. lit. property of Varuna i.e. water. मंडल (Sk.)

lit. a circle, i.e. a drop. मंडिअ (Sk. मंडित) decorated. ससिचारपाण (Sk. शशिचारप्राण) The words रवि and शशि are many times seen used in the science of omens in the senses of 'right nostril' and 'left nostril' respectively. Hence, शशिचारप्राण here means 'breath moving through the left nostril' (lit. moon's nostril). निम्मलसुपवेसे (Sk. निर्मलसुप्रवेशे) this epithet appears to be used as an adjective to समये or मुहूर्ते understood. The conception of the breath passing in succession through the right and the left nostrils, is frequently found in books of astrology. For a similar idea cf. Jinadattasûri's Vivekavilâsa, Chapter I.

St. 362. आगर (Sk. आकर) a mine. पत्तन (also पट्टण) this word is used in the Âchâranga Sûtra. I 8. 6. where it is explained by the commentator S'ilânkasûri as "जलस्थलमेदभिन्नं नगरं." Hence it means 'a large town either on sea or land.' पंचाणणुव्व (Sk. पञ्चानन इव) 'like a lion'; for the grammatical form cf. पियमाउच्चिय etc. परिसरं (Sk.) vicinity-पार्श्वप्रदेशं. निम्भयचित्तो (Sk. निर्भयचित्तः) 'free from fear or danger.' It can be taken both with Siripâla and पंचाणण.

Sts. 363, 364 are to be construed together. नंदणवण (Sk. नंदनवन) the garden of Indra. सरस The commentator explains it as "रसभृत" i. e.

'full of honey, blooming'. नेवत्थं (Sk. नेपथ्यं) has got the sense of 'dress' here, (and not of 'curtain or provisions etc').

St. 366. मह (Sk. मम) mine. उत्तरसाहग (Sk. उत्तरसाधक—साहाय्यकारिपुरुषः) = helper. न सिज्झेइ (Sk. न सिध्यते) 'is not accomplished' i. e. he does not succeed in accomplishing it and getting his desired object.

St. 368. साहज्ज (Sk. साहाय्य) help.

St. 370. पर (Sk.) lit. the other; secondarily it means 'an enemy'. It is many times used in this sense. ओसहीओ (Sk. औषध्यौ) medicinal herbs or medicines. तिधाउ (Sk. त्रिधातु) The Three Metals viz. gold, silver and copper. मढियउ-मढिअ is a Desi word in the sense of 'furnished with a cover,' cf. Guj. 'मढेलुं'.

St. 371. गिरिनियंब (Sk. गिरिनितम्ब) declivity or the downward slope of a mountain. धाउवाइअ (Sk. धातुवादिक) a mineralogist

St. 372. कप्पपमाणेण (Sk. कल्पप्रमाणेन) according to the rules prescribed by you. रससिद्धि (Sk.) accomplishment or production of the (gold-producing) 'rasa' or liquid (रसस्य-सुवर्णोत्पादकरसस्य सिद्धि—निष्पत्तिः).

St. 373. कल्लाण (Sk. कल्याण) means 'gold' here.

St. 375. निप्पिहो (Sk. निःस्पृहः) indifferent. अलयंत (Sk. अलात)—लय or ले is a Pk. root in the sense of Sk. ला 'to take'.

St. 376. भरुयच्छ (Sk. भृगुकच्छ) the modern Broach.

St. 379. कयाणग (Sk. क्रयाणक) mercantile commodities, merchandise. cf. Guj. ' કરિયાણું'. णेगवणिउत्तेहिं (Sk. अनेकवणिक्पुत्रैः). for णेग for अणेग see notes on St. 194

St. 380. पवरो (Sk. प्रवरः) lit. excellent, best, i. e. 'big'. परकुल (Sk.) कुल means ' a shore' and पर ' distant ', hence परकुल means ' a distant shore '. पउण (Sk. प्रवण) intent on, prone to. पउणइ (Sk. प्रगुणयति-सज्जानि करोति) ' gets ready', गुण with प्र means ' to make straight, put in order, arrange, make ready etc. जाणवत्ताइं (Sk. यानपात्राणि-प्रवहणानि) 'ships'.

St. 381. मज्झिमजुंगो (Sk. मध्यमजुङ्गः) a middle-sized boat. (जुङ्ग =boat). कुवम (Sk. कूपकः) a mast. परिकलिआ (Sk. परिकलिता) furnished with.

St. 382. वड is a Des'i word in the sense of 'big, long, etc.' (see Hem.'s देशीनाममाला. 7.82.) सफर is an Arabic word in the sense of 'journey'. In Ratnas'ekharsûri'stime (i. e. in the 14th century) the Indian navy was in the hands of the Ārabs and other Mohammadans and hence many such Arabic words had come into vogue. In Sk. we have got the word सफर where it means ' a fish.' But this Sk. word सफर is very old and belongs to the days even befor the well-known Sk. poet Kālidās, and is quite different

from the same Arabic word having the sense of 'journey,' बेडियाण—बेडिया (as well as बेड, बेडय बेडा, बेडी) are Des'i words in the sense of 'a boat.' The word बेडा in this sense is very rarely met with in Sk. also. दोण (Sk. द्रोण) a kind of boat. वेगड. It is a Des'i word meaning 'a boat.'

St. 383. सिल्ल is a Des'i word meaning 'a kind of boat'. It also means 'a dagger, a weapon. चउपन्ना (Sk. चतुष्पञ्चाशत्) fifty-four. आवत्त (Sk. आवर्त) lit. one that roams, i. e. a (kind of) boat. पंचासा (Sk. पञ्चाशत्) fifty. पणतीसं (Sk. पञ्चत्रिंशत् thirty five. खुरप्प (Sk. क्षुरप्र) a kind of boat. वोहित्थ is a Des'i word meaning 'a boat'.

Sts. 384 to 387 are to be construed together.

384. कयाण same as कयाणग in St. 379. नाखुइयमाल(लि)म is a Des'i word meaning 'the captain of a ship' अहिट्ठिया (Sk. अधिष्ठिता) boarded, embarked on.

St. 385. मरजीवय is a Des'i word meaning 'a diver'. The commentator explains it thus: "समुद्रजले प्रविश्य ये वस्तु निष्काशयन्ति ते मरजीवका उच्यन्ते." गब्भिल्लय it is a Des'i word meaning 'a boatman in charge of a certain part of a ship'. खुल्लासय it is a Des'i word meaning 'rower' cf. Guj. ખલાસી. खेल a Des'i word meaning a 'mariner.' सुंकाणिय a Des'i word meaning 'a helmsman' cf. Guj. 'સુકાની'. जालवणो a Des'i word meaning

'care', cf. Guj 'જાળવણી' कयजालवणीविहिविसेसा (कृतजालवणीविधिविशेष) 'who were taken special care of'

St 386 नाणविह (Sk नानाविध) various विहत्थहत्थ (Sk विहस्तहस्त) विहस्त is explained by the Com as व्याकुल meaning 'intently engaged in, busy with' Hence विहस्तहस्त means 'whose hands were intently engaged in i e in whose hands there were (weapons) पयत्तेण (Sk प्रयत्नेन) lit with effort i e carefully, diligently, assiduously

St 387 सिकरि a Desi word meaning 'a kind of ornament decorating a ship वरमउड (Sk वरमुकुट) excellent crest सिड (or सढ) 'sail, cf Guj 'સઢ' The commentator explains thus "सढो प्रहत्पटमयोपकरणविशेष श्राडदानेति प्रसिद्ध ।" दोर is a Desi word meaning 'a rope' सारनगर a Desi word meaning 'a strong anchor' The commentator explains it thus 'सारनगरो-लोहमय पोतस्तम्भहेतूपकरण ।' पक्खर a Desi word which the commentator explains as 'पोतरक्षोपकरण' a kind of implement for the protection of the ship भेरी (Sk) a drum

St 388, 389 are to be construed together सयल (Sk शम्बल) provision for the journey. संगह (Sk सग्रह) a large quantity चडिओ lit moun ted i e embarked on see notes on St 307 चालावए (Sk चालयपति) caused to be put on

sail. चञ्चंत (Sk. वादित्र-वाद्यमान) being beaten. तार (Sk.) a loud noise. It also means 'clear, excellent, exalted; see notes on St. 80. निजामय (Sk. निर्यामकः) a sailor.

St. 390. कालमुहो [Sk. कालमुखः–कालं (black) मुखं यस्य स कालमुखः] who had his face turned black. उत्तरिय (Sk. उत्तीर्य) having got down सीकोत्तरि it is a Des'i word having the sense of 'व्यंतरी' or a female evil spirit.' cf. Guj. 'सीकोतरी,'

St. 391. जाणवत्ताइं see notes on St. 3'0. बत्तीस (Sk. द्वात्रिंशत्) thirty two.

St. 392. भिट्टा or भिट्टण is a Des'i word in the sense of 'present,' cf. Guj. 'भेट'.

St. 393. जहिच्छाए (Sk. यदृच्छया) according to your desire, as you please.

St. 396 चउहट्ट (Sk. चतुर्हट्ट) a market, a forum. उब्भड see notes on St. 305. अक्खित्तो (Sk. आक्षिप्तः) *surrounded.*

St. 397. नो (Sk.) not.

St. 398. पंचाणण (Sk. पंचानन) a lion. Here Shripāla compares Dhavala to a beast, and himself to a lion, and says that a beast like Dhavala can be given in oblation and not a lion like himself.

St. 399. गोमाउ (Sk. गोमायु) a jackal. गण a crowd.

St. 400 हयप्पयावं (Sk. हतप्रतापं) lit. whose prowess is crushed i. e. 'defeated'.

सिरिसिरिवालकहाए सुभासियवयणाइं

(Good Sayings in Sirisirivālakahā)
(From the portion prescribed for 1933)

जारिसओ होइ गुरू तारिसओ होइ सीसगुणजोगो ॥
विणयविवेयपसण्णमणु सीलसुनिम्मलदेहु ।
परमप्पहमेलावडउ पुण्णेहिं लब्भइ एहु ॥
पायं पुव्वनिबद्धो संबंधो होइ जीवाणं ॥
जं जेण जया जारिसमुवज्जियं होइ कम्म सुहमसुहं ।
तं तारिसं तया से संपज्जइ दोरियनिबद्धं ॥
भवियव्वया सहावो दव्वाइया मइाइणो यावि ।
पायं पुव्वोवज्जियकम्माणुगया फलं दिंति ।
पुव्वकयं सुकयं चिअ जीवाणं सुक्खकारणं होइ ।
दुक्कयं च कयं दुक्खाण कारणं होइ निब्भंतं ॥
न सुरासुरेहिं नो नरवरेहिं नो बुद्धिबलसमिद्धेहिं ।
कहवि खलिज्जइ इंतो सुहासुहो कम्मपरिणामो ॥
को कणयरयणमाई गेण्हइ दाणस्स केणवि ? ॥
पढमं मद्दिज्जन्तं कोमलयं नीरं होइ जह खारं ।
सीयविहूणं नणं स जायइ कोमियं सुविणं ।

सीलं चिअ महिलाणं विभूसणं सीलमेव सव्वस्सं ।
सीलं जीवियसरिसं सीलाउ न सुंदरं किंपि ॥

....साहूणं न कप्पए हु सावज्जं ।
कहिउं किंपि तिगिच्छं, विज्जं मंत च तंतं च ॥

माअपिअसुअसहोअरपमुहावि कुणंति तं न उवयारं ।
जं निक्कारणकरुणापरो गुरू कुणइ जीवाणं ।

न य तं करेइ माया, नेव पिया नेव बंधुवग्गो अ ।
जं वच्छलं साहम्मिआण सुस्सावओ कुणइ ॥

अहो अणब्भा वुट्ठी संजाया जणणिदंसणओ ॥

एसुच्चिअ जिणधम्मो जायज्जीवं च महसरणं ॥

भवनाडयंमि अहवा ही ही किं किं न संभवइ ? ॥

नो देइ कोइ कस्सवि सुक्खं दुक्खं च निच्छओ एसो ।
निअयं चेव समज्जिअमुवभुञ्जइ जंतुणा कम्मं ॥

मा वहउ कोइ गव्वं जं किर कज्जं मए कयं होइ ॥
सुरवरकयंपि कज्जं कम्मवसा होइ विवरीअं ॥

सं पत्थरमित्तकए हत्थंमि पसारियंमि सहसच्चि ।
चडिओ अचिंतिओ चिय नूनं चिंतामणी एसो ॥

तावच्चिय विसमत्तं जाव न धीरा पवज्जंति.

Errata

Preface

P. iii line 9 Read Oh for Oil

Introduction

P.	2 line	4	Read	Gautamaswami	for	Gutamaswami
P.	2 ,,	18	,,	सम्यग्ज्ञान	for	म्यग्ज्ञान
P.	2 ,,	24	,,	governors	for	governers
P.	5 ,,	10	,,	following	for	folwing
P.	7 ,,	26	,,	*Siddhachakra*	for	*Siddha chara*
P.	12 ,,	7	,,	liked	for	iked

Text

P.	2 line	15	read	विवज्जिउं	For	वियज्जिउ
P.	3 ,,	11	,,	पवित्ते	,	पयिते
P.	3 ,,	18	,,	पइयं	,,	पइय
P.	4 ,,	17	,,	महासराणि	,,	महासराणी
P.	5 ,,	4	,,	घरेघरे	,,	घेरघेर
P.	5 ,,	4	,,	सिरीओ	,,	सिरिओ
P.	5 ,,	6	,,	पुरीइ	,,	पुरीई
P.	5 ,,	7	,,	सकगुरू	,,	सद्गुरु
P.	5 ,,	13	,,	रयणसुदरि	,,	रयणसुंदरी
P.	5 ,,	19	,,	ताओ	,,	तओ

P. 5	„	20	„	ताओ	„	तओ
P. 6	„	5	„	ताओ	„	तओ
P. 6	„	18	„	दिट्ठी	„	दिट्ठि
P. 6	„	19	„	पयाउ	„	पया उ
P. 7	„	15	„	सरूव	„	सरुव
P. 8	„	10	„	कुदिट्ठीणं	„	कुदिट्ठिणं
P. 8	„	18	„	ताडंती	„	ताडं ति
P. 9	„	4	„	कप्परुक्ख	„	कप्परूक्ख
P. 10	„	2	„	कयपसाय	„	कयपसय
P. 10	„	16	„	मज्झ	„	मझ
P. 13	„	6	„	किंचि	„	किंचि
P. 13	„	8	„	अरिभूयं	„	अरिभुयं
P. 14	„	1	„	देसु	„	देसू
P. 14	line	8	read	साहती	For	साहंति
P. 14	„	9	„	अंतेअरीउ	„	अंतेअरिउ
P. 14	„	21	„	जंती	„	जंति
P. 15	„	3	„	इत्तोरक्षा	„	इत्तो रक्षा
P. 15	„	12	„	तूरग	„	तुरग
P. 15	„	21	„	निग्गच्छइ	„	निगच्छइ
P. 16	„	7	„	किं पि	„	कि पि
P. 16	„	8	„	निम्माणं	„	निभ्माणं
P. 17	„	6	„	चंदु	„	चंद्
P. 18	„	11	„	दिट्ठिणो	„	दिट्ठणो
P. 20	„	16	„	सिद्धीओ	„	सिद्धाओ
P. 21	„	14	„	आयंबिलमेव	„	आयंयिलमेव
P. 24	„	10	„	गुरू	„	गुरु
P. 30	„	20	„	अट्ठारसजाई	„	अट्ठारसजाइ

P. 34	,,	19	,, जणर्णि	,,	जणर्णी
P. 35	,,	20	,, गेहाओ	,,	गेहाआ
P. 36	,,	17	,, निवारिणो	,,	निवारिणा
P. 37	,,	5	,, काऊण	,,	काउणं
P. 37	,,	8	,, वंधंति	,,	वंधं ात
P. 39	,,	4	,, गहेयव्वो	,,	गहेयव्वे

Translation

P. 1	line.	2	Read heart on the for heart the
P. 2	,,	12	,, named for name l
P. 5	,,	24	,, you for y e u
P. 6	,,	22	,, attachment for attachment
P. 7	,,	24	,, Should for sh ould
P. 7	,,	26	,, worshipped for worshippd
P. 8	,,	24	,, ascetics for acetics
P. 9	,,	14	,, beautiful for beautful
P. 12	,,	18	omit the words in the second bracket and read for them the science of characteristic marks of things
P. 14	,,	23	Read action for actian
P. 15	,,	7	,, accumulated for accumulated
P. 21	,,	15	,, desire for esire
P. 40	,,	15	,, directions for dircctions
P. 45	,,	8	,, Should for Shonld
P. 45	,,	16	,, Performing for Perfoiming
P. 50	,,	14	,, delight for deli ght

 Hotteliwala

P. 55 „ 23 „ daughter for daug t e r

P. 57 „ 1 „ through for tnvough

P. 57 „ 15 „ Sinful for Sinfull

P. 77 „ 9 „ *sikottari* (a female evil spirit generally known as व्यंतरी for woman.

P. 63 „ 14 „ her for h e r

Notes

P. 1 line 20 Read Ocean for O c c an

P. 4 „ 5 „ The for Thc

P. 6 „ 20 „ celibacy for celebacy

P. 11 „ 2 „ मतिज्ञानमेव for मतिज्ञानमेव

P. 20 „ 14 „ neighbour for nighbour

P. 21 „ 16 „ Convinced for Convicted

P. 23 „ 23 „ Hence for Henee

P. 38 „ 2 „ approaching for appoacing

P. 93 „ 27 „ कः for को

P. 101 „ 1 „ account for accout

P. 103 „ 11 „ excess for ex-cess

P. 109 „ 1 „ laywomen for laywemen

P. 111 „ 17 „ accompanied for accompained

P. 132 „ 4 „ enemies for enamies

P. 134 „ 17 „ especially for especialy

P. 141 „ 14 „ Conventional for Conventioned

P. 142 „ 20 „ required for raquired

P. 148 „ 14 „ Second for First